

THE ARCHITECTURAL RECORD

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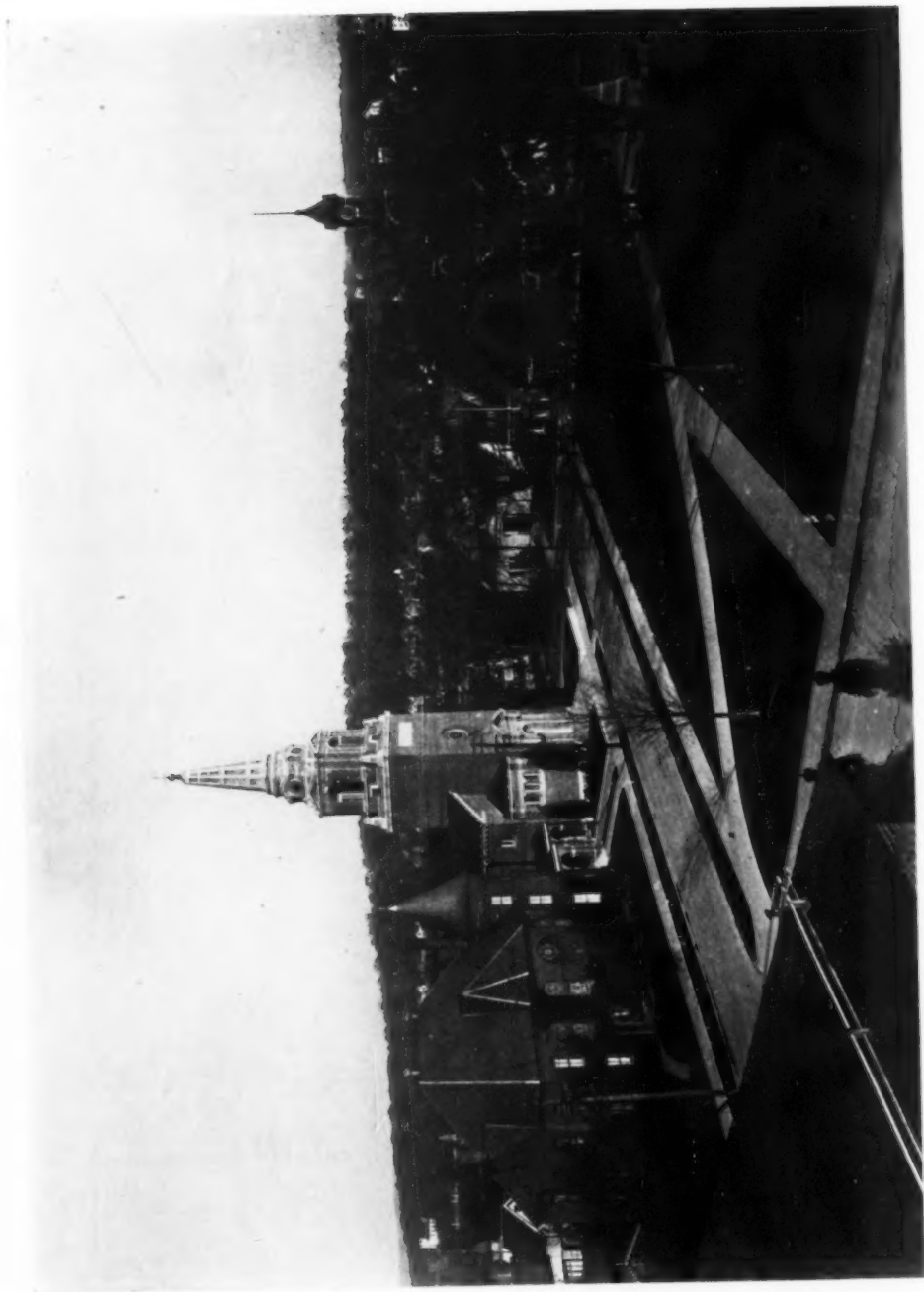
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THE PUBLIC SQUARE IN NAUGATUCK, CONN.
On the left is the Congregational Church, and in the corner the Public Library; both designed by McKim, Mead and White.
Photo by A. Patzig.

The Architectural Record

VOL. XIX.

FEBRUARY, 1906.

No. 2.

The New New York House.

As to the residential quarter of New York, the present generation of New Yorkers are in the way of reversing as to their city the boast of the Roman Emperor as to his: *urbem latericiam invenit, marmoream reliquit*. For they found their dwellings not indeed "marmoream" but ostensibly "lapideam," faced, to wit, with four inches of brownstone veneering, and they are likely to leave fronts, as well as sides and backs, of honest and avowed brickwork. For that matter, some man may say, Augustus's marble, as well as the Manhattanese brownstone, was only a "front." It was a facing, but it was not a veneer, and by so much was it already more respectable. It was a facing of marble, as Viollet le Duc has shown us with regard to the temple of Vesta, upon a backing not of brickwork but of the common stone of the country, to which not only was every ashlar tied with an iron dowel, but through which, every third course, ran a thin marble bond stone, making the wall virtually homogeneous; and this construction was as unmistakably expressed on the surface as the like construction is expressed in the case of a well-built brick wall, with its alternation of headers and stretchers. The brownstone front was simply a four inch veneer of that material, applied to a brick backing in a manner not only unexplained but inscrutable from the exterior. So far from any visible connection with the wall was its veneer that the purpose of the sophisticated mason became to get his veneer in the largest pieces, and to hide his joints

so far as he could, by concealing them under mouldings, or by reducing them to the minimum, so as to feign that the veneer was a single sheet, as it had been a coat of stucco. This was the perverted notion of a "neat job" at the height of the brownstone period. It reacted upon brickwork, so that not only was the "pressed brick," in which were sought absolute uniformity of color and the utmost smoothness so as to remove all sense of texture, the only permissible material for such facing as was not of brownstone, but again the merit of a joint was held to consist in its invisibility, and bonding, or any evidence of structure in brickwork meant to show was as carefully eschewed as if it had been an indecent exposure.

Plainly enough, this was not, nor it could not come to good. But it was for more than a generation the regulation place of abode of the best-to-do Manhattanese. The regulation was Procrustean. In the middle sixties, the number of such Manhattanese whose houses had been built for them could almost be counted on the fingers of one hand. Practically, everybody lived in "an habitation enforced." Everybody, whether he bought his house or rented it, lived in a house built for somebody else, or rather for nobody else, but for "the average man," and there is no such person, the average man being a mere statistical abstraction. There was, to be sure, an average of income enjoyed by the class for which the brownstone house front was built and crowned with its umbrageous and out-

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rageous cornice of sheet metal painted and perhaps sanded to look like the veneer, which, to the discomfiture of the speculative builder, and the joy of the surly moralist, it never succeeded in doing. But of allowance for individual tastes and habits there was none at all. Sometimes, when a man had bought one of these Procrustean couches, he would take the liberty of modifying it rather than himself by an extension to the rear, picture gallery, library, music-room or what not. By looking out of the back windows of a New York block you might sometimes get a notion that Manhattan was populated by individuals differing among themselves in manners and customs. But the monotonous rows of high stoop brown stone fronts were an express negation of that notion, denying individuality and sternly repressing variety among their inmates. Charles Dickens noted the uniformity, in his whimsical way, on his last visit to New York in 1868, by saying that there were three hundred boarding houses in West Fourteenth Street exactly alike, with three hundred young men exactly alike sleeping in three hundred hall bedrooms exactly alike, with three hundred dress suits exactly alike lying on as many chairs exactly alike beside the beds, "in case an alarm of opera should break out during the night." London does not strike the stranger as a nurse of variety, at least in house-building, and the monotony must have been extreme which could thus impress a Londoner.

It was the development of the West Side which struck the first blow at the tyranny of the brownstone front. The immigrants to the new quarter insisted on the confession in the house fronts that they were individuals, and that their houses were their own. New liberty, in architecture as in politics, means license. And while a minority of the new houses were done by architects, and showed discretion and restraint in their emancipation, the great majority, done by the speculative builder's draughtsman according to the speculative builder's "ideas," were so licentious as to furnish plausible arguments to the reactionaries.

But, as has been ably remarked by the late Lord Macaulay, "There is only one cure for the evils which newly acquired freedom produces: and that cure is freedom." It was quite out of the question that we should go back to the brown-stone front when once we had escaped it. The wildest of the wild work of the new West Side had its uses in promoting the emancipation. Procrustes still presides over the design of our sleeping places, but it is Procrustes in the form of the Street Commissioners of 1807 and authors of the 25 x 100 lot, not Procrustes in the form of the speculative builder and author of the brown-stone front. Under the reign of the latter, no New Yorker felt any more responsible for the architecture of his house front than for the cut of his coat. He left the one to the builder as the other to the tailor, and did as other people did. But since the revolution, with its incidental Reign of Terror on the West Side, an effective responsibility has been fixed upon the householder, at least, upon the house-owner, for the looks of his house on the outside. How wonderfully fruitful in "alterations" have been these latter years. It is true that the primary object of the alterations has commonly been to supersede, not the brown-stone front, but only the high stoop, and has thus been practical rather than aesthetic. The high stoop is a relic of a social stratum much deeper than that of the brown-stone front, as deep, indeed, as the Dutch settlement of Manhattan, from which it takes its name, although the excavation of the sunk area which is a corollary of the Dutch "stoep" into a full story of basement only a foot or two below the street level, with the consequent exaggeration of the height of the stoop, is post-Batavian. The change was made to accommodate the family dining-room below, on the kitchen level, and lost its meaning when the civilized began to dine upstairs on the parlor floor and to connect with the lower regions through a dumbwaiter. From that change to the conversion of the basement into an entrance hall was but a step, apparently, but it took a generation to take it.

So that the object of that fury of reconstruction which we are witnessing is not to get rid of the brown-stone front but only of the high stoop, and indeed everybody observes many instances in which the householder has confined himself to that, and has not permitted his architect to talk him into going any further. But he must hold very strongly to Bacon's dictum that houses are made to live in and not to look on. Nothing easier than to pull down your high stoop and shift your stairs so as to get the full benefit of your frontage on your parlor floor. But nothing harder then to give any dignity to your new entrance some feet below the sidewalk, through which you enter your house much as the Eskimo enters his, through his snow tunnel. So that the crafty architect is apt to find allies in the household, when he goes about to persuade its head that he had better make a new front while he is about it.

Of course this new front may be in any fashion. But the particular "movement" which we are engaged in chronicling is a reversion to the high stoop



Fig. 1. The Ancient Type.
No. 73 E. 86th Street, about 1830.

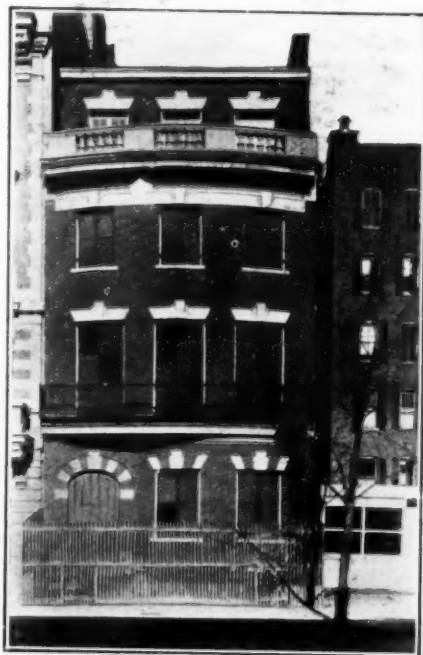


Fig. 2. A Modern Instance.
No. 19 E. 86th Street, 1903.

pre-brownstone front with the high stoop left out. It is the modern analogue of that "species of second-rate, genteel houses" which Fenimore Cooper viewed with so much satisfaction in the early twenties. Specimens of this species abounded so as almost to fill and quite to characterize the tract on the lower West Side, opened to decent and "genteel" habitation by the enterprise and foresight of Trinity Church, in opening a new park and a new quarter almost exactly a century ago. One of these grew up in what were then the wilds of Yorkville, certainly not later than the early thirties (Fig. 1) and has lately served as a model, not only for a recent dwelling in the next block (Fig. 2), but really, with what it implies, for the new-old type of what one may call the "bourgeois" house of which Yorkville is coming to be the special habitat. This particular "modern instance" is, it will be agreed, highly successful as to its superstructure, and has an air not merely of the respectability which is the badge of all its tribe, but of "gentility" as Cooper hath it.

The mildly swollen front, the key-stoned lintels, so to say, of the principal story, illogical as they are, the continuous lintel formed by the entablature above,—all these are excellently "in style" and the recessed attic above does what it can to reconcile us to the loss of the visible roof with its dormers which was one of the most attractive features of the prototype. It should be said, however, that the particular instance of the prototype, which stands for the reproduction of its species in Yorkville, is not a very favorable specimen of that species. One misses the skilful and enjoyed craftsmanship of the carving of the doorway, of the cornice and of the missing dormers, which, albeit all in wood, gave much of what they had of grace and refinement to the old houses, and, as may still be seen in the older parts of Manhattan, were architecturally worth much more than they cost. It is in the entrance that the modern instance mainly fails to carry out the spirit of the older work. This is a much costlier front than any old one of its dimensions, made

so by the substitution of actual marble for the wood which in the old houses simulated it. A literal reproduction in stone carving of the wood carving of

one of such old doorways, as may still be seen, for example, in Charlton Street or Vandam, would not only have made the reproduction more effective, but

would have given real distinction to the front. That course has been adopted with great success in those houses just west of the University Club, in which the old detail of the porticoes has been done in marble instead of wood, and perhaps the success of these houses, with architects if not with their clients, is responsible for the present colonial revival of which we are discouraging. But these houses are much too elaborate and costly to serve as specimens of the bourgeois house, being raised nearly or quite to the palatial point. That modification of current French work which for the most part lines Central Park East, from Seventy-ninth street to the top of Carnegie Hill, quite frequently escapes around the corner of the avenue into the side street. Here, for example, is an example, and "not a bigoted one" (Fig. 3). It is well enough in place where it is, but it is distinctly "palatial" in its pretensions, if

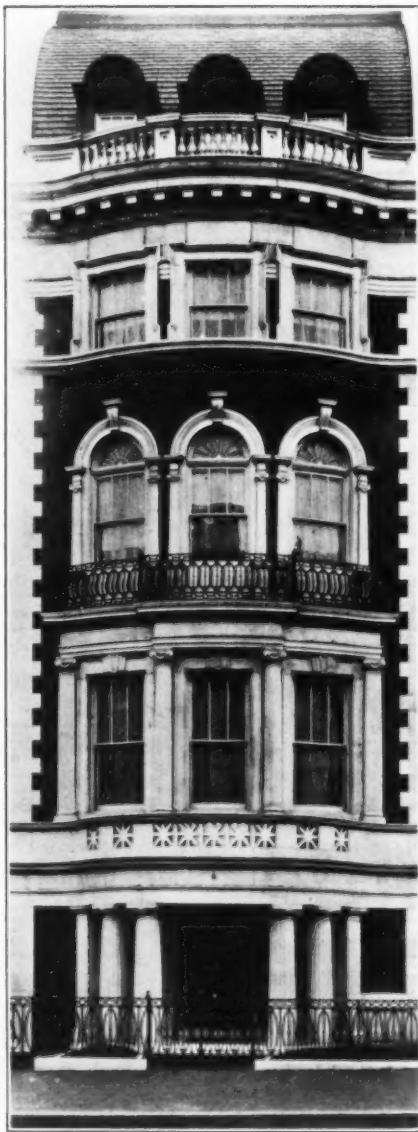


Fig. 3. "Not a Bigoted One."
No. 6 E. 79th Street.

not in its dimensions; and so quite opposed to the unpretending homeliness, which is the architectural expression of "a comfortable bourgeoisie." On

the other hand Fig. 4 has exactly that expression. The predominance of what in the old typical house would have been the "parlor," but may in the new be the "drawing room" floor is duly preserved and emphasized, the balconied cornice above the third story agreeably divides the front and makes it a composition, the spottiness of the combination, even, enhanced by the actual projection of the voussoirs from the field of excellent rough brickwork, gives a sprightliness not altogether to the destruction of repose. But one observes with pain that the balconied cornice is not of stonework, though modelled and painted "to that effect," but of sheet metal, and this disclosure tends to vulgarize the whole front. There is nothing to be said in favor of the imitation, except that stonework would have cost money, and that money had already been pretty profusely spent upon the front. But this is not a defence. The whole point of the scheme, being unpretentiousness, is grievously blunted by the intrusion of a false pretense, especially when the sham is also a superfluity, and is added, as Horace Greeley used to say, "wilfully, deliberately, and with naked intent to deceive." But even if this blemish were

removed, by the substitution of honest stonework for fallacious sheet iron, the front would remain an "anatomism," built out of due place. It is to a bourgeois

quarter that the bourgeois house should be confined, whereas the blocks between "The" avenue and Madison Avenue, are by common consent given over to houses of palatial pretensions. Between Madison and Park the bourgeois house may properly occur, while it may appropriately abound in the blocks between Park and Lexington. And one finds that such is the actual distribution, as may be observed by the street numbers of our subjects. A fine "average" sense of the fitness of things has prevailed, one may perhaps say has been imposed by a sense of proportion between the costliness of the site and the pretensions of the building thereon. The habitat of the bourgeois house extends from Madison to Lexington and from the fifties to the eighties, comprising in effect Yorkville. Beyond these boundaries bourgeois houses occur only as "single spies." Within them they are coming to occur

"in battalions." And it is surely a good thing that a Burgess much short of being a millionaire should yet have his home made to order.

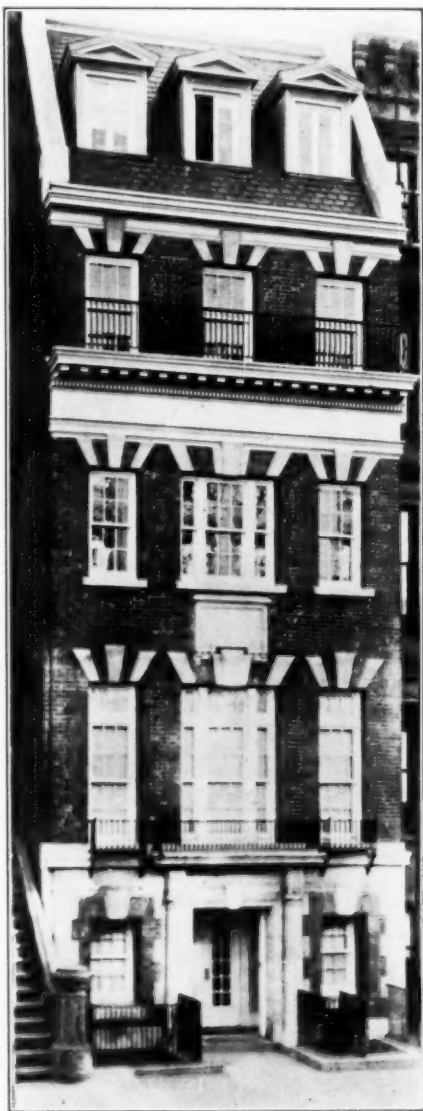


Fig. 4. "Be it Ever So Homely."
No. 18 E. 83d Street.



Fig. 5. "Late of Paris."
No. 58 E. 79th Street.

Which of these two types (Figs. 5, 6) is the more eligible for a wide street like Seventy-ninth, in "the present state of the art"? There is no question as to the incompatibility of temper, nor as to the remoteness of origin. One smells of Paris as distinctly as the other of London. Neither can there be any question which exhibits the greater technical skill. The apparently recent Beaux artist who did the former can challenge

comparison on that score very securely. His dispositions have resulted in a real and effective composition. The heavily corbelled balcony in iron over the massive basement (made massive, one apprehends, at the expense of the inmates if they should require any light on the lower floor), with the counterparting balcony in stonework over the third story, effectively sets off the two central stories as the feature of the front, effectively framed at the sides by the quoining, and effectively subordinates to it the top and the bottom. There is no lack of "scale" to the detail or of the emphasis which scale gives. In fact, the scale is so insisted on as to carry the emphasis towards the point, if not to the point, at which it becomes "emphase," a term which, even in the land of its origin, has not a complimentary connotation. And, while nobody could reasonably maintain that any of the detail was pretty, nobody could reasonably deny that all of it was knowing. After this vociferous insistence, the measures taken by the architect of the other, his velleities in the direction of division and composition, the decorated string course which takes the place of one beetling balcony, or the minute continuous string course which takes the place of the other, appear of a mawkish mildness and ineffectuality. It is true that he has provided, more *Londinensi*, a negotiable side door and "tradesman's entrance," whereas in the other case, one is driven to figure the tradesman as diving at the side down a dark tunnel, to emerge somewhere towards the rear of the lot. But, upon the whole, the front, compared with the other, is feeble, albeit of a gentlemanly feebleness, like that of Cousin Feenix or Mr. Twemlow. (In fact, the clearest impression the front conveys is that the house ought to be inhabited out of Dickens.) One recalls Matthew Arnold's remark, controverting Palgrave's expression of common contempt for the "feeble frivolities" of the Rue de Rivoli, along with the "pale commonplace" of Belgravia, asking Palgrave to observe that, though show and splendour and pleasure may be things unworthy to express alone and for their own sakes, the architecture of the Rue

de Rivoli really expresses them, whereas the architecture of Belgravia "merely expresses the impotence of the architect to express anything." This may not be quite the whole case. One may imagine the Parisian bourgeois sitting down behind the front of No. 58 East 79th with great satisfaction, if he could afford to inhabit it, whereas it is quite certain that the British "burgess," the British Philistine, would not have it, even if his architect were able to do it for him. He would feel that it was much too expressive, and so, for that matter, would the British Duke. British manners inculcate repression, not expression. When expressiveness comes to the point of demonstrativeness, as it so clearly does in this front, the Briton, trained to avoid demonstrativeness, would regard such expressiveness, for his own domestic purposes, as architecturally analogous to pantomimic contortions of countenance, or talking with one's hands, practices to be abandoned to "chattering and gesticulating Frenchmen." Instead of positive architectural quality, he would prefer a gentle and retiring absence of quality, and such a negation the owner of No. 63 East 79th has undoubtedly attained.

But neither of these edifices quite fulfils the practical definition of a bourgeois house in New York. Such a house must, in the first place, be narrow. It can hardly occupy a full city lot, inadequate as even that lot is to a mansion of pretension. It must be, in its frontage, the quotient of the customary division of the customary multiple of the city lot, at most the twenty foot front, which is a fifth of four lots, and then diminishing to the 18.9, which is a fourth of three, and the 16.8, which is a third of two. For all these frontages it is settled, or at least there is a practical consensus to the effect that the "American basement," with the full frontage available on the second floor, is the most convenient arrangement, and the most economical in reality in spite of the "waste" of the entrance hall. And the narrower the front, the more desirable it is, practically and especially architecturally, that the entrance be at the centre. Even with the actual bisection of a single lot, upon

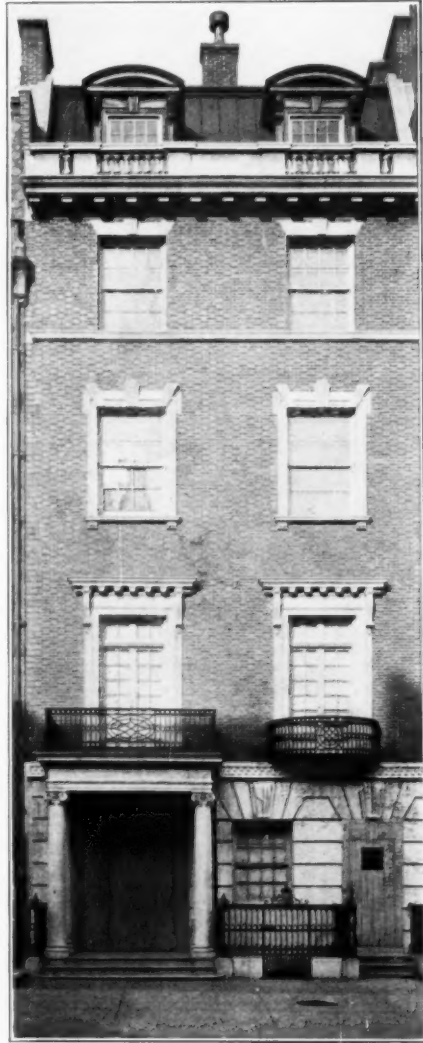


Fig. 6. "Late of London."
No. 63 E. 79th Street.

which none of the projectors of the new bourgeois houses appears to have ventured, with its front expanse of only twelve feet six, this arrangement seems much the most eligible.

As a matter of fact, one can imagine a twelve-foot-six house built on this scheme which should be fairly habitable and even fairly presentable, whereas it is hard to imagine such a house built on any other.

Here, for example, are two fronts which do not appear to transcend the 18.9 class, and which would be painful objects with any conceivable modification of the "high stoop" arrangement, if they were presented isolated, as here. The brownstone row is a great mitigation of the brownstone front, quite depriving its component fronts, of course, of individuality or character, but yet mercifully dissembling their separate outrageousness. Each of these is in the strictest sect, that modification of Georgian which we call "old New York," excepting the dormers of Fig. 7, which are of a questionable modernity of treatment. The two show what legitimate variety may be attained within what might seem to be the Procrustean limits of the style. The first is rather "anatopistical," being on that side of "the avenue," and even in that block between Fifth and Sixth, which is by common consent given over, as to the renewals of its brown-stone frontages, to the palatial

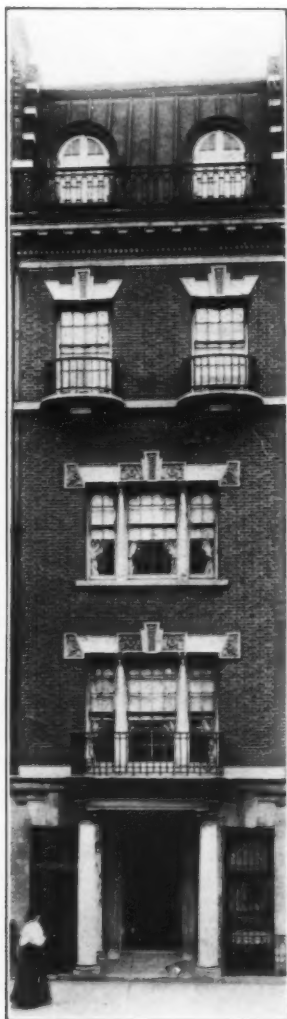


Fig. 7. "A Colonial Museum."
No. 64 W. 55th Street.
R. C. Gildersleeve, Architect.

and pretentious rather than to the homely and bourgeois. As those know who have had the privilege of visiting it, it is interiorly a colonial museum, the furniture and decorations and "objects" in general being those of a century ago, and the collections have been so intelligently made and the new kept so consistent with the actual old that it is probably unique. The frontage is an appropriate envelope for such an abode. In each of these fronts there is room not only for a dignified entrance but for the service entrance alongside. Of course it is open to anybody to maintain that a house of less than the full frontage of a city lot ought not to be erected at all on a lot of that depth. Which is only another way of saying, with Mr. G. W. Steevens, that, "if you are going to live in New York, it is well to take the precaution of being a millionaire." But, since narrower houses must be built, and fronts make up in altitude what they lack in latitude, the general arrangement of these two houses, which is indeed, the general arrangement of the new bourgeois house in general, must commend itself as the most eligible for a narrow frontage.



Fig. 8. "Little Old New York."

It is in this novelty of arrangement, in the substitution of the basement for the high stoop, that the new old New York mainly differs in aspect from the veritable old. Fenimore Cooper, to recur to him, found much fault with the high stoop, with what he called "its execrable flight of steps." But,

writing in the early twenties, he adds: "A better taste is, however, gradually making its way, and houses with regular basements are seen, in which the inhabitants can ascend to their apartments without encountering the dangers that in winter must frequently equal those of an ascent to the summit of Mount Blanc," as he hyperbolically puts it. But in fact the better taste did not make much way, and the high stoop, as we have seen, long outlasted the house to which it was attached. What Cooper meant by the "regular basement" is doubtless the arrangement shown in Fig. 9, two houses which are probably more literal revivals of old New York than almost any others among the new. Our respected grandparents, if they happened to dwell on the south side of

Washington Square, in the houses built just after it had ceased to be a potter's field and been opened as a parade ground, dwelt in such. The houses are "regular basements" in that one does not have to climb a giddy flight to the door bell, and the sunken story is distinctly mustered

out of service as the family dining room, as indeed it was in the costlier kind of houses in Cooper's time, when the "back parlor" was the *salle-a-manger*. And generally, with the old high stoop as with the brownstone high stoop, among tenants of "moderate means"

back parlor or front basement used as such indifferently according to the domestic exigencies. The front basements of these new-old dwellings are evidently unavailable for refection, or for anything but "offices" and one looking down the area must feel moved to compassion at the lot of the "officials," the lot of those Cyclopean three who in sounding caverns under Aetna wrought in fire. This compromise is on this account ineligible. And one may say that the desire these fronts show to get an available "room" instead of a mere entrance hall on the ground floor, as well as to establish a dungeon keep for servants' quarters, puts it out of practical competition for our modern uses. The architectural disadvantage of having the entrance at the side is manifest here and becomes increasingly manifest

as the front is narrowed. The unsightliness of the disposition is doubtless enhanced and emphasized by the high stoop, but it remains and continues to be grievous even after the high stoop has been eliminated, as it now is in the great majority of new houses.



Fig. 9. "Going Back to Grandma's."
Nos. 118-120 E. 70th Street.
H. Davis Ives and Gay & Nash, Architects.

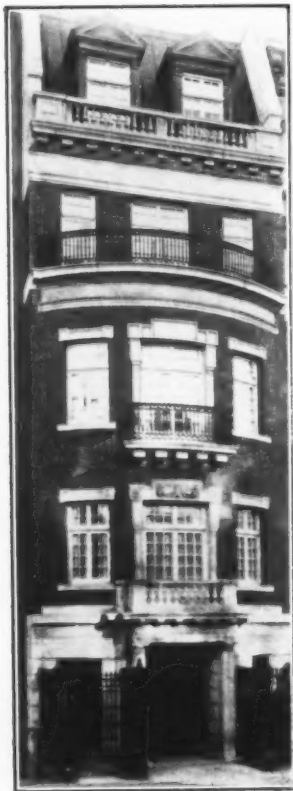


Fig. 10. "A Swell Front."
No. 40 E. 74th Street.
A. M. Allen, Architect.

The swell front, epidemic in Boston, was never more than sporadic in old New York. It has its attractiveness, especially in the case of an isolated swell front in a block all otherwise in one plane of flat front, for its inmates are thus enabled to look past their neighbors, whereas the result of a row of swell fronts is only that each of them is enabled to command just so much of the view of the neighbors, as the neighbors can command of him. The prevalence of this relation of give and take suggests an inquisitive community. There are scarcely "rows" of swell fronts on Manhattan Island. Now and then a pair is about as far as the New York builder went in his old days. And even then he had not the grace to borrow from Boston the feature which was most commendable in the Boston house, the enclosure within the house and under shelter of the front steps, in place of the high stoop exposed to the weather. Now, how-

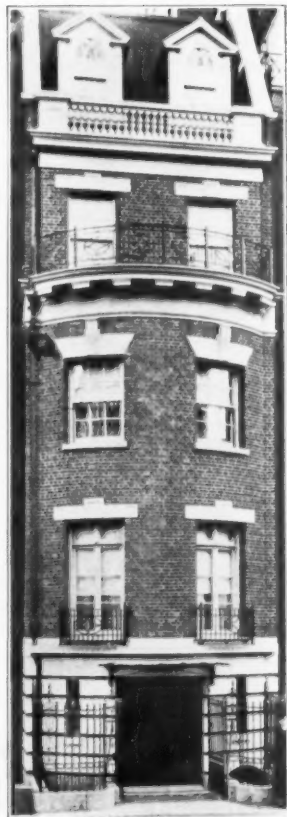


Fig. 11. "Around the Corner."
No. 28 E. 63d Street.
Alfred H. Taylor, Architect.

ever, in this fury of reconstructing fronts, subject only to the building laws, the swell front offers the reconstructor of a single front advantages equal or superior to those of a mere bay window, so long as his neighbors do not also reconstruct. It lends itself with facility to the narrow bourgeois house, and some of the designers of this edifice have made good use of it. We have already had one rather favorable instance in Fig. 2. Here are two more, which cannot be called unfavorable. The two are much alike in general scheme, excepting for the adoption of a triple division of the front laterally in the one case, against a double division in the other. But in each case the basement partakes the curve of the superstructure, thus evading a knotty problem, and in each case the swell extends through only two stories, and is surmounted with a "practicable" balcony, behind which the remaining story and attic rise in a flat and recessed plane. The triple division is evidently invited by the greater frontage, and evidently gives scope for a more effective treatment. Especially does it escape the awkwardness of resting the most solid and emphatic solid of the building, the central pier of the superstructure, upon the most aching void, the aperture of the entrance, an awkwardness not to be evaded if one insists upon both a double division and a central entrance. But nobody who sees the original of Fig. 11 in situ, cowering in the shadow of a monstrous and overwhelming "family hotel," will blame the architect for giving his clients such an outlook on life as can be obtained by peering around the corner.

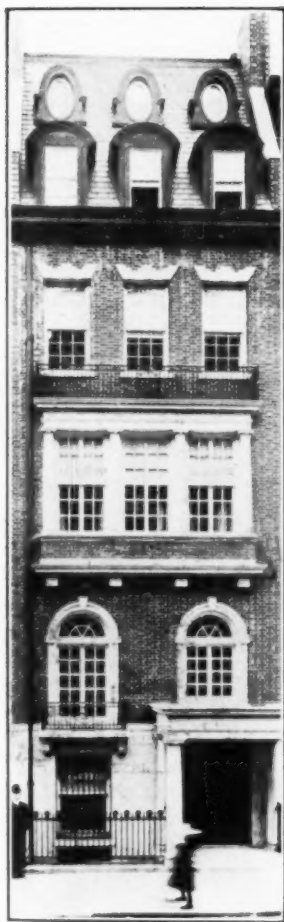


Fig. 12. "Old-Fashioned Gentility."
No. 16 E. 64th Street.
S. E. Gage, Architect.

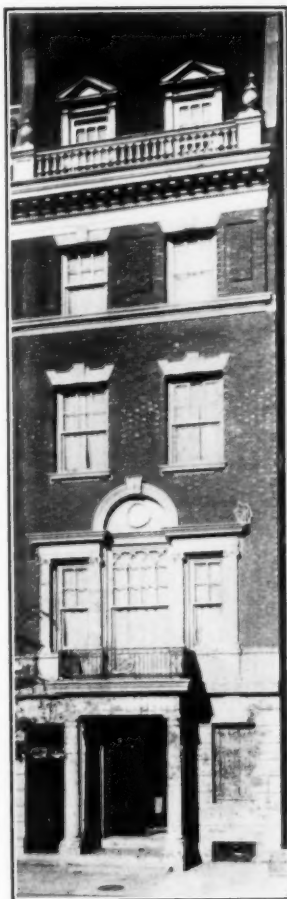


Fig. 13. "A Palladian Window."
No. 61 E. 82d Street.

Fig. 12 is a rather awful example of the result of trying to obtain a "practicable" room, other than a mere vestibule, on the ground level of a narrow basement house. From the absence of a "tradesmen's entrance" one infers that the tradesman must dive to the sounding caverns. And from the presence of a sixth story that from those unlit abysses where the servants are compelled to live by day, they are doomed at night to ascend to garrets which humanity would reserve for air chambers. It is greatly to the credit of the architect that he has nevertheless contrived to impart to his front such an aspect of old-fashioned gentility. But one cannot help noticing that, in order to do this, under the conditions, he has been compelled not only to mutilate with the "order" upon which he or his clients insisted for his porch, one of the two openings of his "premier," but also to raise to the third story the colonnaded triple window which is the feature of his front, and mainly gives it character. The iron railing

which surmounts this feature can hardly be called a practicable balcony, when one observes the interval between its floor and the sills of the windows above. "In that connection" the balcony has rather the look of a supererogatory fire escape, available only in times of mortal peril. In these respects Fig. 13 shows to great advantage. By abandoning the pretence that the entrance hall is anything else, the architect has been enabled to make a decent and presentable tradesmen's entrance. He has been enabled to centre his entrance, and by reason of so centering it, to present on his principal story, his principal feature, the Palladian window, which is one of the most admirable inventions of that Renaissance which, according to the more militant Goths, "never invented anything." In the handbooks of the colonial carpenter, by the way, this feature is described as a "Venitian window," although the classical instance of its use is of course Palladio's basilica of Vicenza. At all events it is a very happy feature for the centre of a narrow front, and, as the illustration shows, it readily lends itself to the double division of the front above it, as it would likewise lend itself to a triple division of the same.

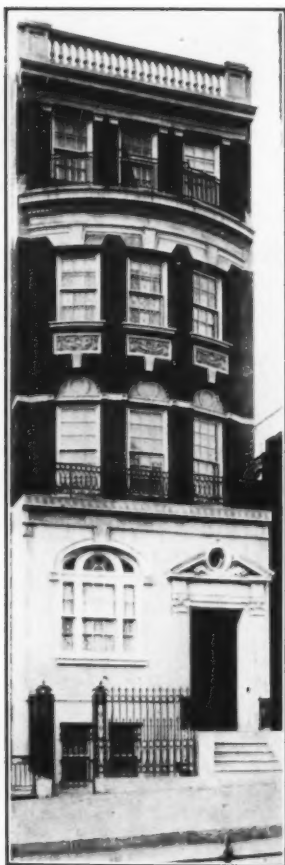


Fig. 14. "A Stilted Basement."
No. 926 Park Avenue.

A compromise between the basement and the high stoop looks like an alluring proposition, until one has tried it; but it is fairly certain that no architect will willingly try it oftener than once. Here is an attempt in that direction (Fig. 14). Evidently this sunken story is not so inhumane to the household staff as it would be if it were sunken still further, and out of sight, and evidently it provides reasonable access for the butcher and the grocer. But as evidently it is not a really well-lighted nor habitable living room and evidently the stiling of the basement which it enforces is, architecturally, highly ineligible, although the arrangement gains a negotiable and enclosable living or reception room alongside of the front door. But by doubling the number of steps up to the front door the basement would become fairly light and habitable, as in the case of the old-fashioned high stoop

house of the twenties, although to make it really eligible for a living room, it would be necessary to treble the number, as in the fully developed high stoop of the

brownstone period. The compromise loses the respective advantages of both the types between which it is a compromise, while stiling the substructure and "jacking up" the superstructure, in a manner quite destructive of repose.

"Keeping it down" is indeed one of the problems of the tall and narrow front which any but immoderate means compel as the type of private dwelling in New York. It may be ignored in a basement house, however, as well as in a high stoop house or in an unsuccessful compromise, such as we have been considering. It has been ignored, and one may almost say defied, in Fig. 15, which has been left to spindle as it would. In most of the fronts we have passed in review, in all, perhaps, of those which are most successful, there has been a grouping of the second and third stories, and a subordination to them of the top and the bottom which not only complies with the Aristotelian precept enjoining a beginning, a middle and an end, but tends to dissemble the inordinate height by centering attention on a subdivision of it. In the present instance, however, not only is the unit of composition confined to a single story, but the demarkation between the stories is emphasized. Moreover, the stories diminish progressively as they rise, so as not only to deprive the front of "rhythm," but, in accordance with a familiar law of optics, to exaggerate to the eye the actual height, giving its sum of more to that which had too much.

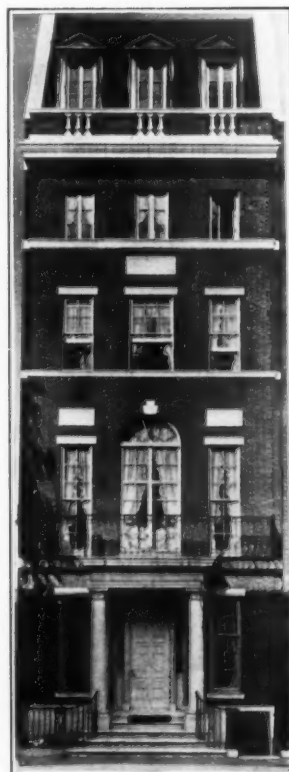


Fig. 15. "Letting It Spindle."
No. 127 E. 73d Street.
McKim, Mead & White, Archts.

Not by any means so, but quite the reverse, with Fig. 16, in which the architect has apparently devoted all his attention to keeping it down. Very possibly that was not his intention at all, but only to reproduce the old "second rate, genteel house" on which Fenimore Cooper looked with so much pleasure eighty years ago, as literally as circumstances would admit, leaving out the half sunk story, and beginning with the parlor floor. It is in fact the most literal reproduction which our list furnishes. But you cannot reproduce a two-story house, with a half story of basement below and a half story of attic above, with



Fig. 16. "Keeping it Down."
No. 123 E. 73d Street.
Howard Burnside Potter, Architect.

quaint attractiveness in spite of its incongruities.

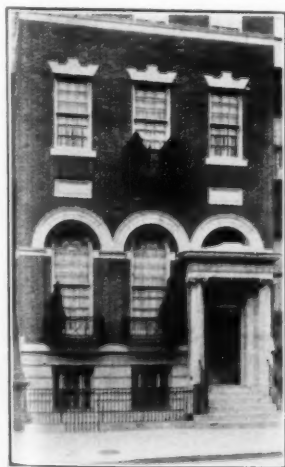


Fig. 17.
No. 43 E. 63d Street.



Fig. 18. No. 111 E. 71st St.

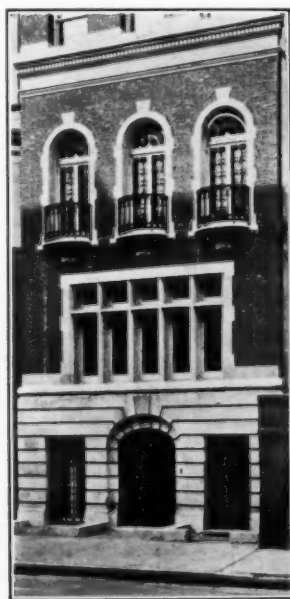


Fig. 19.
No. 69 East 80th Street

dormers in a sloping roof, in a four-story house, by merely "playing" that the two upper stories are incidental to the roof, when the real roof is plainly flat, and you might better, practically, have built a wall four stories high. As Dick Swiveller's Marchioness remarked of her infusion of orange peel and water, "If you make believe very much, it's quite nice," but your imagination must lend a helping hand to the intention, in spite of your perceptions. It is true that the reproduction of the antique detail gives the front a

Perhaps the most remarkable thing about the original of Fig. 20 is that while it is scarcely completed, it is already placarded for sale. It is so evidently computed for individual requirements, so distinctly "custom made," and this is the chief attractiveness of it, so built to be lived in by the man who lives in it, that the announcement is startling. One would as soon think of seeing advertised a new

set of false teeth especially adapted to the oral anfractuositities of the late owner. Nobody can imagine the speculative builder putting up this tenement, drawing a bow at a venture if peradventure he might bring down the "average man."

Possibly the late owner was pecuniarily implicated in the late disclosures touching life insurance. More likely, being of the irascible and furibund temper which so often attends pronounced individuality, he was disgusted with his own idea after he had seen it materialized, and, after an explosive altercation with his architect put out his placard by way of washing his hands of the whole transaction. He had his idea, there is no doubt about that, although it is presented in a polyglot version, with nothing of "Old New York" about it but the small window panes and the lintels, which openly wrangle with the newly imported "marquise" at the base. One cannot exactly admire a mullion half a brick wide, nor indeed, much else of the detail. Neither can the neighbor overshadowed and put under surveillance by the side windows be expected to enjoy it. But for all that it looks like a habitable house, as habitable, perhaps, as the conditions admitted, and in particular secures quite all the light to which it is entitled. The very emphatic "lining" of the brickwork is one of the characterizing

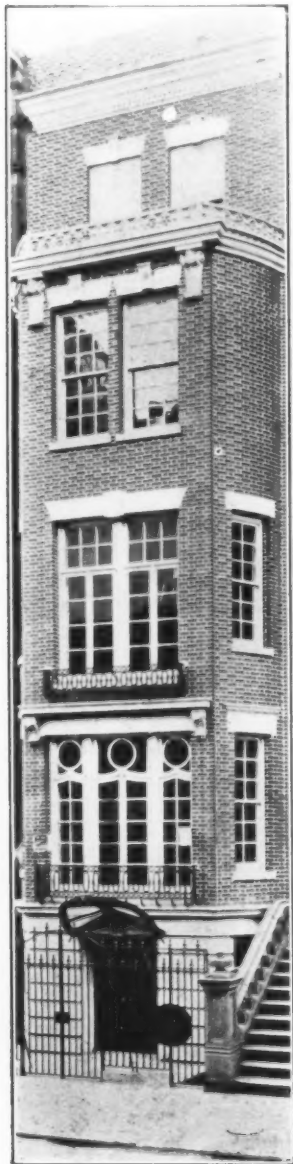


Fig. 20. "Built to Live In."
No. 24 E. 62d Street.

C. P. Karr, Architect.

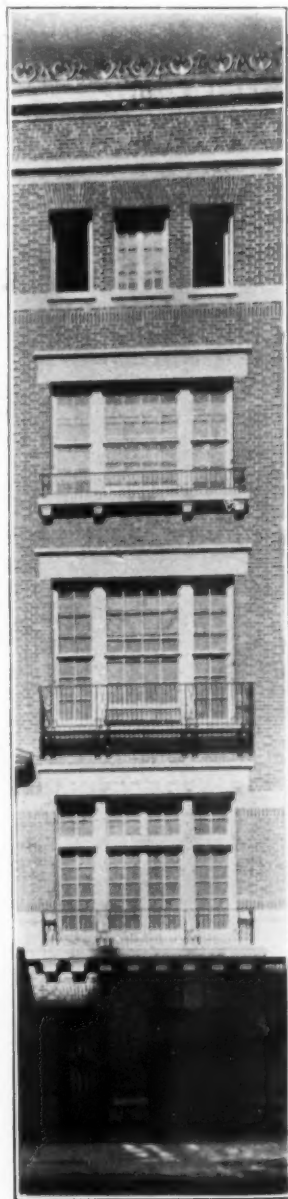


Fig. 21. "Its Simplest Expression."
No. 119 E. 70th Street.

A. N. Allen, Architect.

things about it. One wonders what the purveyors of "builders' supplies" think of these changes of fashion. Are there any more makers of "Philadelphia pressed brick," and what do they do with their product? The bewilderment of the brick-makers at finding preferred to their smoothest and most uniform output the rough discolored bricks which they had been used to thinking the refuse and offal of their yards can have been equalled only by the bewilderment of the bricklayers in finding that the imperceptible hair joint in which they had been accustomed to take a workmanlike pride was superseded by the wide rough and unequal juncture which the new architect required of them.

Fig. 21 is as individual as Fig. 20 without being at all eccentric. One cannot exactly call it an artistic success, but certainly one cannot call it an artistic failure. Nothing can be offensive which meets actual requirements in a straightforward way, and without pretence. This front quite does that. The aim of the designer has apparently been to reduce the narrow front to its simplest expression, while attaining the maximum of light. The expression otherwise is so simple that one rather wonders why he did not employ metal instead of stone for his lintels, an arrangement which seems tempting not only by its economy, but also by its decorative possibilities. This front with all its prosaic plainness, is good prose,

not making any poetical pretences. And, plain as it is, it is an instance of "simplex munditiis" and the patterning of the brickwork and the cresting, unobtrusive as they are, give it a touch of grace.

Fig. 22 is of the same inoffensive un-

pretentiousness, and shows the same straightforward satisfaction of the practical requirements. Neither this nor the last has anything of "Old New York" except the small panes of the windows. Fig. 22 in fact rather recalls London, not Bloomsbury nor Belgravia, but the studio quarter "out Chelsea way." The small pane, by the way, is a clear solecism in these two cases. Why should an architect take trouble to provide a maximum of opening for light and then darken it with a maximum of sash and a minimum of glass? There can be no reason but "the style" and that is not a good reason. Our grandparents used the largest panes of glass they could command, or afford. During the Gothic revival, one enthusiastic revivalist, enamored of the lead publicly pronounced plate-glass to be "an emanation from the jaws of hell," and the revivalists of the Georgian, equally enamored of the rectangular lattice in wood work, seem to be of that opinion. But it is certain that the occupants of their houses will replace these sashes with others more eligible.

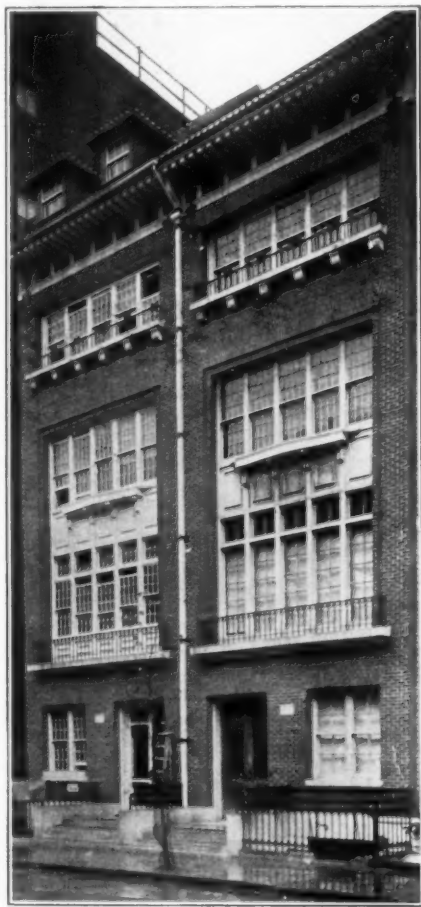


Fig. 22. "Air and Light."

Nos. 105-107 E. 73d Street.

Atterbury & Phelps, Architects.

Evidently enough Fig. 23 does not properly come within our classification of a bourgeois house. Its costliness, its pretentiousness, its elaboration, the apparent "boast of heraldry" (though it probably isn't), in the effective cartouche of the central panel and in the griffins at the top of the bay, combine to take it out of that class. It is worth giving here only on its merits as a picturesque object. These are doubtless considerable. But it is not only an example of picturesque and even palatial stateliness instead of "a comfortable bourgeoisie," but it is questionable as a city street front. As one pavilion in the garden front of a Jacobean mansion, fronting a terrace furnished with peacocks, say, and a lake, it would be as entirely in place as it is entirely out of place in a New York side street. And it has not been adapted so much as conveyed. The bay is a feature of altogether too much weight and instance to be left without more visible means of support than are furnished by the columns at its base, to say nothing of the Stygian darkness to which the arrangement relegates the basement. But on the other hand it

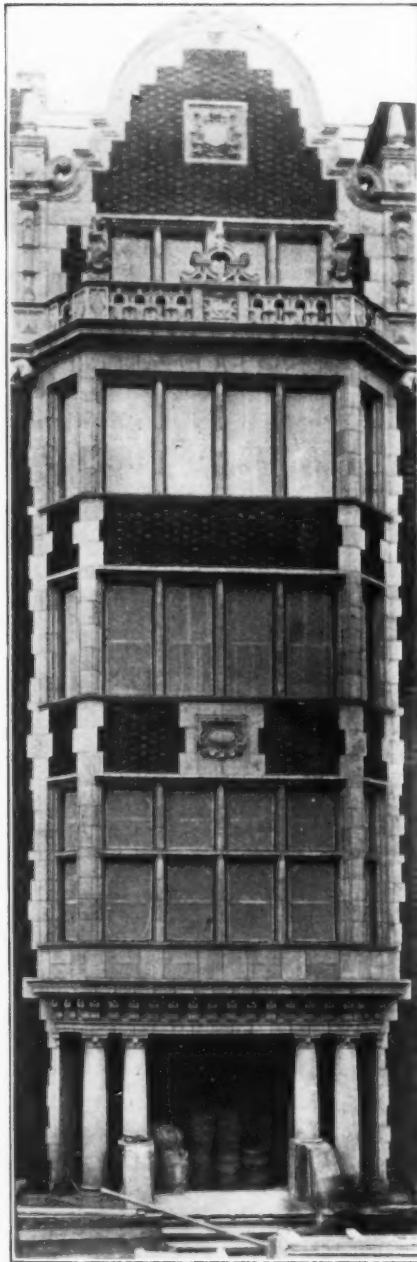


Fig. 23. "A Jacobean Garden Front."
No. 28 E. 64th Street.
Kirby, Pettit & Green, Architects.

will not be denied that it is extremely well studied and successful in its detail, and in its entirety something to look at and to make a picture of. And, though this measure of success is not so rare as it was ten years ago, it is not yet so common that we can afford to ignore an example of it when it comes in our way.

This is what one may call an example of the forced or factitious picturesque. Fig. 24 is equally an example of the unforced and, as one may say, vernacular picturesque. It comes distinctly within our limits as to size and pretension or the lack of them. But there is nothing about it of "Old New York" and nothing of bourgeoisie in so far as bourgeoisie may be held to imply Philistinism. It recalls English collegiate Gothic so far as it recalls any historical style at all, a reminiscence which might have been emphasized by the use for the entrance of the Tudor arch which is pretty plainly "indicated" instead of the anomalous keystone lintel, if it be so, actually employed. But in the main the front is a straightforward putting together, or literal "composition" of

the material to the best practical purpose and its picturesque so unforced as to seem instinctive and unconscious, and, of course, all the better for that. It is Swift, about the last English writer to whom one would have looked for such an expression, who said:—"A little grain of the romance is no ill ingredient to preserve and exalt the dignity of human nature;" and as with character so equally with architecture. A smug successful grocer might not find himself at home behind this front, but an artist would find himself entirely so.

But, of course, welcome as this front is to one who comes upon it casually in his walks abroad, and by way of exception, it does not constitute a type, such as that to which most of the houses in our list seem by a common impulse to conform. Thus far they are sporadic, and come as "single spies." What will happen when they come, if they come, as "battalions" which is to say block-fronts? We know, on the authority of a very intelligent witness,

Mrs. Trollope, to-wit, what happened to in the ease of their predecessors and prototype. They affected such a witness,

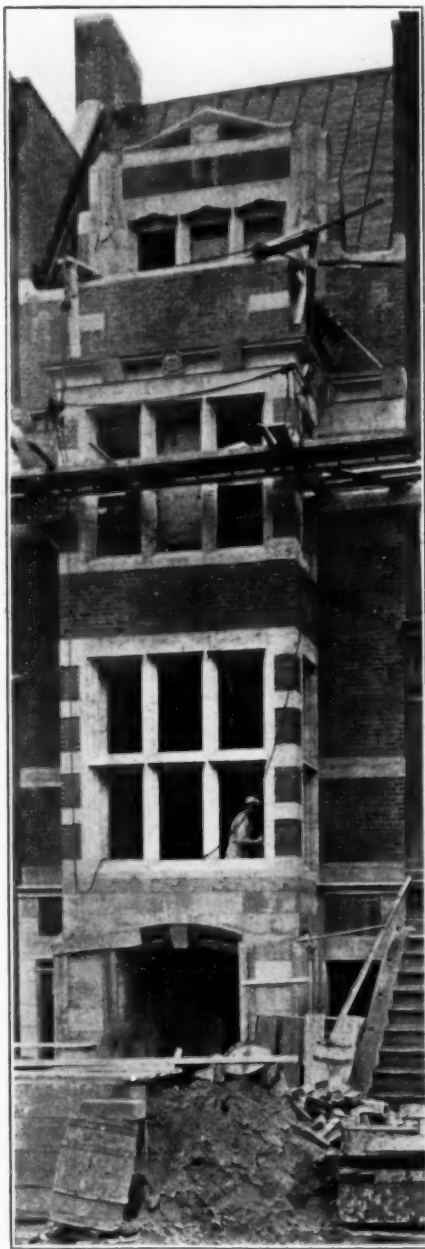


Fig. 24. "A Grain of the Romance."
No. 106 E. 74th Street.

of forms, and the danger to be apprehended from the revival is really rather lack of comity than lack of variety.

as their successors of the "old brown sandstone" period affected us, as monotonous, though not also as outrageous. It was in 1830, when, according to the British tourist "Hudson Square and its neighborhood is, I believe, the most fashionable part of the town," Hudson Square, of course, being what is known to us as St. John's Park. "The great defect in the houses," she goes on, "is their extreme uniformity—when you have seen one, you have seen all." In fact, it is a good thing that, when there were no architects, the carpenters who did the building should have restricted themselves to the limited, but safe and select repertory of these excellent manuals "The Practical House Carpenter," and "The Young Carpenter's Assistant."

It may even be argued that it was by confining themselves to a few forms that the old mechanics came to execute these so well.

The architects who have succeeded the carpenters and are engaged in the revival of Old New York have access to a much larger stock



FIG. 25. "DWELLING TOGETHER IN UNITY."

Nos. 106-110 East 70th Street.

The Architect of No. 106 is Chas. I. Berg, and of No. 108 Adams & Warren.

To avoid this danger requires mainly a spirit of conformity upon the part of the architects themselves. Seeing that we have no prefecture to enforce conformity, we must rely upon professional comity to take its place. Fig. 25 is a gratifying

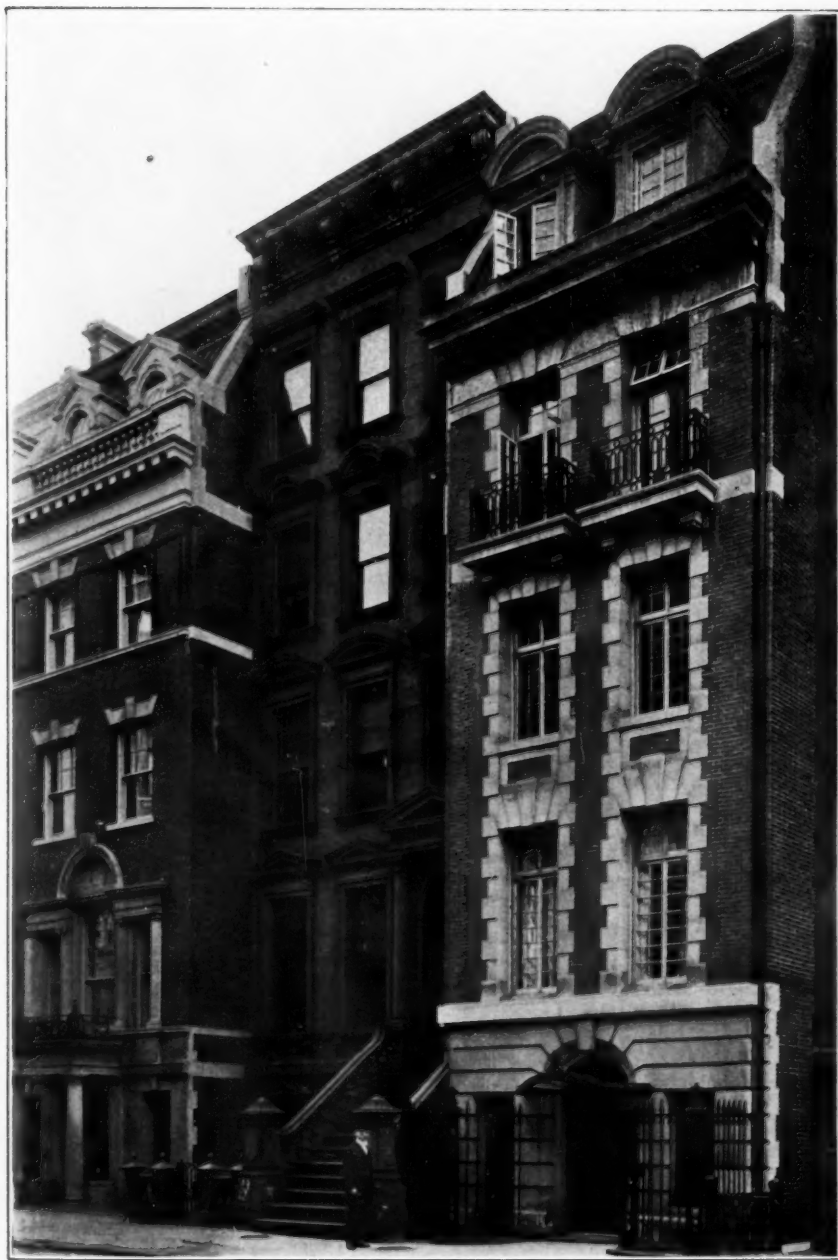


FIG. 26. ISOLATING THE BROWNSTONE FRONT.

Nos. 64-68 East 81st Street.

The Architects of No. 68 are Pickering & Walker.

instance of such conformity. The nearest house is apparently by a different architect from the other two, and in its detail and even its disposition different. But the newly arrived neighbor shows himself neighborly by continuing the main lines of the existing buildings and the three dwell together in agreeable unity. A block



FIG. 27. "DECENCIES FOREVER."

Nos. 115-125 East 69th Street.

front designed with this degree of conformity and this degree of independence would lack neither desirable uniformity nor desirable variety, and each of its component fronts would look better for the conjunction.

It must be owned that the owners of existing buildings of an older type are exempted from the operations of comity. For one thing, the projectors of the newer have found it practicable under the building laws to advance their fronts so as to shut in the pioneers on both sides. Witness Fig. 26, in which the unfortunate owner of the middle house finds his front equally flouted and hustled by the mild Georgian of one side and the bristling Parisian of the other, darkened, and left

lonesome and absurd, and himself under a strong compulsion to come up to the new alignment with a new front.

The same fate has befallen the submerged brownstone front in Fig. 27, whose neighbors equally confine their neighborliness to one another. But they, too, show no lack among themselves of the comity they withhold from the old settler.

"Old New York" is by no means the only style in which such uniformity can be attained, nor perhaps the best style. One might reasonably deplore the state of mind of those who are "content to dwell in decencies forever," and

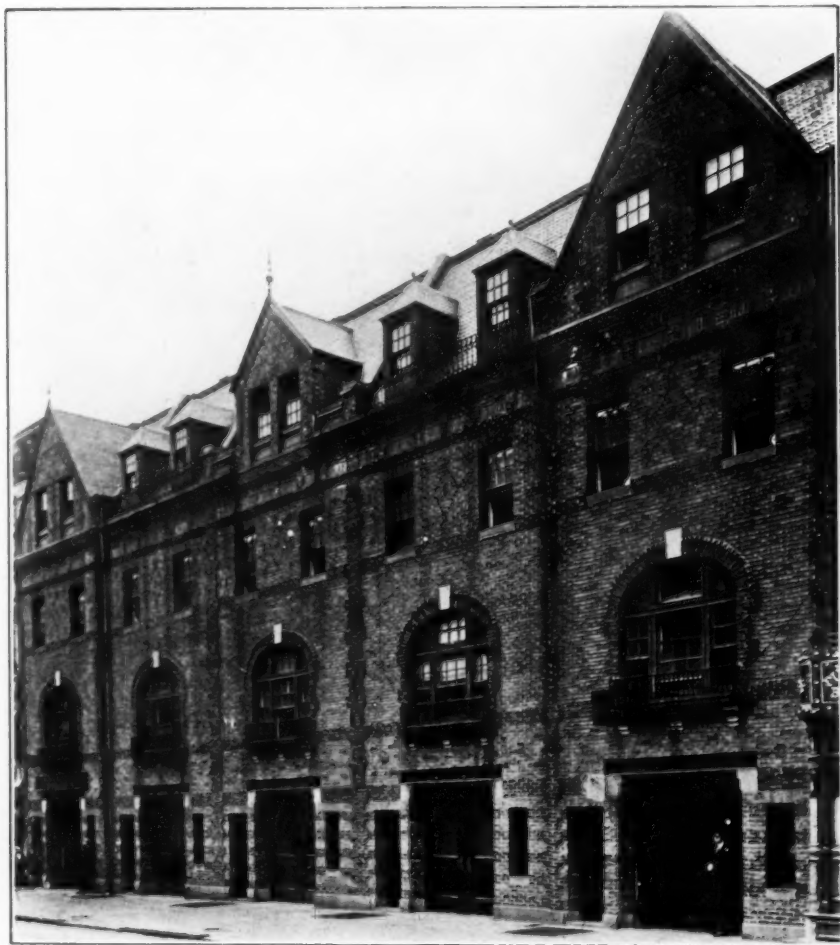


FIG. 28. HOMELY PICTURESQUENESS.

Nos. 168-174 East 75th Street.

desire "a little grain of the romance," such as was attained in Fig. 24, such as is attained still more in the homely picturesqueness of Fig. 28, a row of mere stables with incidental dwellings above, which is yet a model in its straightforward and unpretentious use of the most unpretentious materials, including even the metallic lintels, and shows a minimum expenditure of everything except brains, by the ungrudging employment of which it attains the highest success, one may say, open to a modern architect, in the production of a work which is of no style and which yet has style. It is at any rate one of the rarest of the modern architect's successes.

Montgomery Schuyler.



FIG. 1.—THE WENTWORTH HOUSE.

Lake Shore Drive, Chicago, Ill.

Howard Shaw, Architect.

(Photo by Henry Fuermann.)



FIG. 2.—THE HOUSE OF MR. CHAS. KING.

Lake Forest, Ill.

Howard Shaw, Architect

Some Houses By Mr. Howard Shaw

There are few architects practicing in the Middle West at the present time whose work stands higher than that of Mr. Howard Shaw. It has been confined hitherto chiefly to lofts and factories and to private dwellings, and in both of these departments of design his buildings indicate unmistakably the power on his part of original and vigorous architectural thinking. A number of his loft and factory buildings are among the very best as yet erected by an American architect, and his own house at Lake Forest, Ill., possesses rare merits both in originality of design and in the quality of the feeling it expresses. It is true that some of Mr. Shaw's houses give an impression that he is not always as happy in realizing an idea as he is in conceiving it; but, unlike some of his associates in the Middle West, his ideas are always virile and positive, and it is only occasionally that the result suggests a certain lack of taste, which, doubtless, is more often due to the conditions under which the architect works than to the architect himself.

It is with much satisfaction, consequently, that the Architectural Record presents to its readers herewith some illustrations taken from the large number of dwellings which Mr. Shaw has designed in Chicago and its vicinity.

These houses fall naturally into two groups. The first of these groups consists of residences situated in Chicago, erected on small lots, and separated from their neighbors, if at all, only by a few feet of open space. The other consists of residences, situated for the most part at Lake Forest on comparatively spacious sites, with trees in their immediate vicinity. They do not attain the dignity of country estates; but they are country houses, belonging to a type very popular in and near the Middle Western cities. The houses included under each of these classifications possess certain marked and interesting characteristics.

The houses situated in Chicago possess, of course, a physiognomy entirely different from those situated at Lake Forest. They are all of them constructed of brick, high compared to their width, and are designed chiefly with reference to their distance from the street. In only one instance, that of the Wentworth House on Lake Shore Drive, is the building placed on the street line, and this is the only case in which the roof plays no part in the appearance of the façade. The front is capped by a cornice and a parapet, and, inasmuch as Mr. Shaw usually depends a good deal on the effect of his roof, its omission in this case is doubtless due to

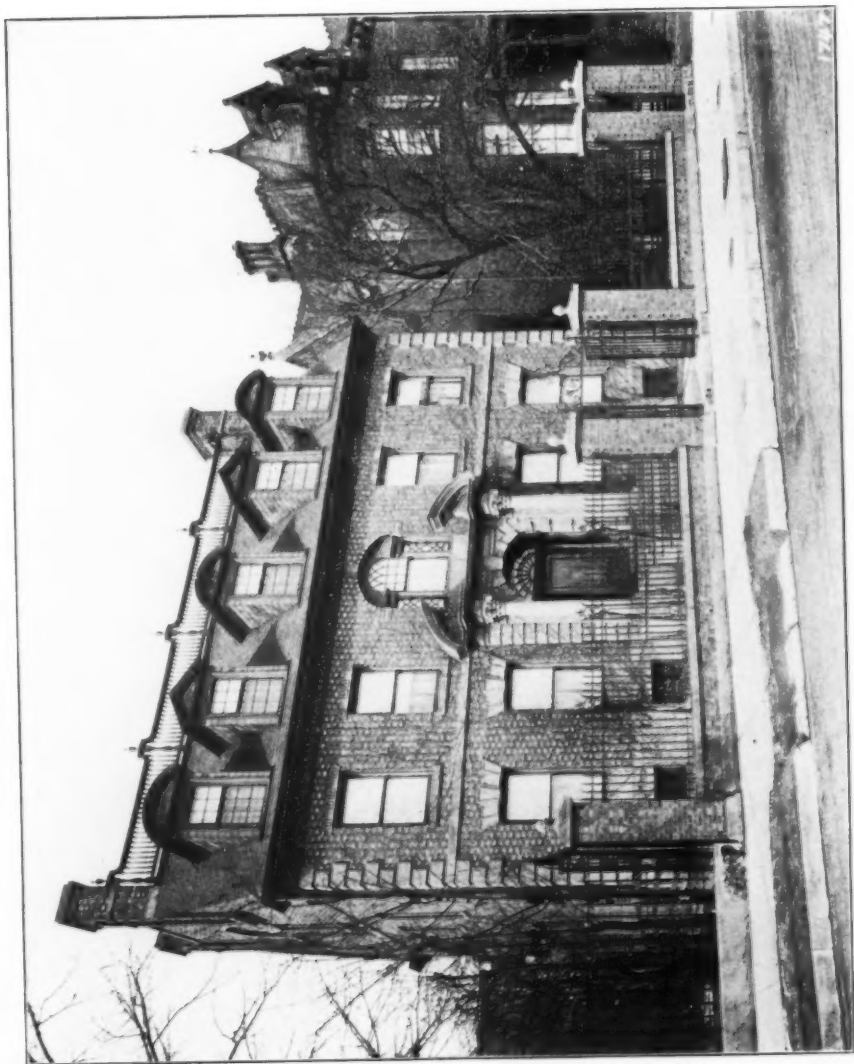


FIG. 3.—THE RESIDENCE OF MR. C. STARKWEATHER.

1200 Calumet Avenue, Chicago, Ill.

(Photo by H. Fuermann.)

Howard Shaw, Architect.

the proximity of the house to the street line, which would make a sloping roof an inconspicuous feature of the building. In general, however, it cannot be said that this façade is one of the best of Mr. Shaw's designs. The heavy quoining with which the arch of the entrance is surrounded, and which might be appropriate, in case it were fitted into a freer use of stone in the front is, in this

the modifications give it an entirely fresh value; and this novel value is obtained, not only by innovations in detail but by a departure throughout the whole design from the studious understatement, the excessive reticence, by which the spirit of Georgian architecture was restricted. The much more positive character of the brickwork and of the stone trimmings ac-



FIG. 4.—DINING-ROOM IN THE HOUSE OF MR. A. J. MASSON.

Chicago, Ill.

Howard Shaw, Architect.

(Photo by H. Fuermann.)

case, a solecism, and in some other respects the detail is unnecessarily and rather unpleasantly coarse. The dwelling belonging to Mr. C. Starkweather, at 1900 Calumet Avenue, Chicago, is, on the other hand, a much pleasanter performance. The house is an excellent illustration of the proper way to adapt the forms of Georgian architecture to contemporary uses. The derivation is incontestable, while at the same time

counts largely for the unconventional vigor of the effect of the building, while the wooden parapet, which crowns the edge of the roof, is a very happy idea. As much cannot be said of the window over the entrance porch and of some of the details of the entrance porch itself; but with these exceptions, the design is a model of its kind.

Turning to the house of Mr. A. J. Masson and that of Mr. A. Bolza, one



FIG. 5.—THE RESIDENCE OF MR. A. J. MASSON.
Woodlawn Avenue, Chicago, Ill.
(Photo by H. Fuermann)

Howard Shaw, Architect.

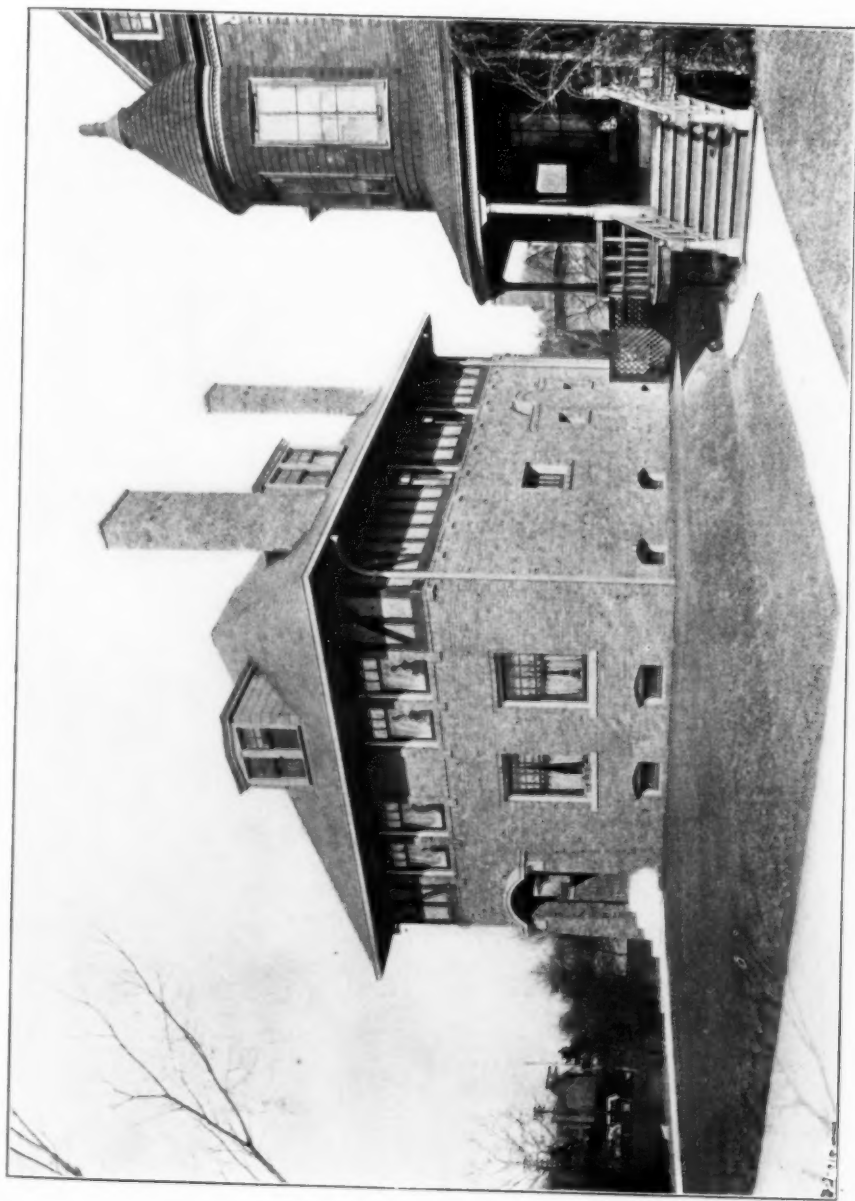


FIG. 6.—THE RESIDENCE OF A. BOLZA.
(Photo by H. Fuernann.)

Lexington Avenue, Chicago, Ill.

Howard Shaw, Architect.



FIG. 7.—DINING-ROOM OF THE DE WOLF HOUSE.
(Photo by H. Fuermann.)

Howard Shaw, Architect.

Lake Forest, Ill.

cannot help being struck by the loss which a house suffers from the lack of a proper setting. These two residences are more detached than the two already considered, and a greater distance separates them from the street line. They would not only be much improved by some enclosure of the lot and some planting of the grounds, but they are in crying need of such treatment, in order to relieve the bleakness of their surroundings. The reader has

ness of effect can be expected or obtained. Mr. Shaw has done the best that he could with these two dwellings, but they necessarily remain in the mutilated condition of pictures without a frame. Of the two we prefer the Bolza house, on Lexington, Avenue. The design of the Masson house is more elaborately conceived; but it is not by any means so happily carried out. It lacks, indeed, the quality of sincerity, which is, as a rule, so conspicuously present in



FIG. 8.—THE DE WOLF RESIDENCE.

Lake Forest, Ill.

Howard Shaw, Architect.

(Photo by H. Fuermann.)

only to turn to the picture of the Stark-weather house, in order to appreciate the value of a railing and a gate to houses of this kind, and this value is very much increased when a still larger stretch of yard separates the entrance door from the sidewalk. It is a thousand times a pity that the owners of American houses are, as a rule, so loth to spend money in establishing an architectural relation between the building and the site, because when such a relation is not established, no complete-

ness of effect can be expected or obtained. Mr. Shaw's work. The Bolza house is, on the other hand, an entirely sincere performance. The architect evidently had very little money to spend in embellishing his façade, and he has been obliged consequently to put up with a scarcity of ornamental material. But he has obtained, by means of a plain brick wall varied above with some half timber work, and by virtue of good proportions and spacing, an effect which is not the less attractive because it is so entirely simple.

Probably every architect, when he changes from designing a city house to designing one which is to be situated in the country, breathes more freely. A city house is at best nothing more than a façade, and it is a façade whose neighbors are as often as not making faces at it, whereas a country house contains at worst the chance of a complete opportunity. In the country houses of Mr. Howard Shaw, illustrated herewith, the

attractive buildings, we must make one negative comment, which applies not only to them, but to the great majority of similar houses erected in and near the large Western cities. Not enough attention is paid to their landscape architecture, and this neglect is so general and so inimical to any complete propriety of effect that the responsibility for it must be traced to the owners rather than to the architects.



FIG. 9.—HALLWAY IN THE COLVIN HOUSE.

Lake Forest, Ill.

Howard Shaw, Architect.

(Photo by H. Fuermann.)

designs certainly seem to reveal a more expansive state of mind on the part of the architect. They convey a feeling and express a point of view of which one obtains little suggestion in the city houses; and even though built, for the most part, of perishable materials, they possess that kind of propriety which is a promise they will grow better as they grow older. Before, however, coming to a specific consideration of these very

The unfortunate fact is that the average well-to-do American, even when he has the sense to employ a well-trained architect, fails wholly to appreciate the vital importance of carefully preparing the grounds around his house for the reception of the building. In a great many instances, he himself decides on the location of the house without consulting the architect, and not infrequently the manner in which

the house is to be approached is imposed upon its designer. Then, after the house is built, its mistress is usually considered to be fully competent to plan the garden, if there is to be any, and to decide in what manner the grounds and the flower-beds shall be planted; while if she is doubtful of her own knowledge and ability, she depends for assistance upon the knowledge of her German or Irish gardener. In the great ma-

thing at all to the propriety and effectiveness in the architecture.

In many cases this neglect of landscape architecture is due not to any indisposition to spend money for the purpose of obtaining a result, known to be architecturally valuable, but to certain erroneous ideas and stubborn prejudices. Every essay in landscape architecture is classed as formal gardening, and formal gardening is out of favor in



FIG. 10.—LIVING-ROOM IN THE KING HOUSE.

Lake Forest, Ill.

(Photo by H. Fuermann.)

Howard Shaw, Architect.

majority of cases, however, no flower garden which deserves the dignity of the name is laid out, and the owners of these places voluntarily miss the high and fruitful pleasure which is to be derived from a close and intelligent interest in flowers and shrubs. The consequence is that the surroundings of these houses are usually empty and forlorn, and the feeble attempts which are made to embellish them add no-

thing to the propriety and effectiveness in the architecture. In many cases this neglect of landscape architecture is due not to any indisposition to spend money for the purpose of obtaining a result, known to be architecturally valuable, but to certain erroneous ideas and stubborn prejudices. Every essay in landscape architecture is classed as formal gardening, and formal gardening is out of favor in

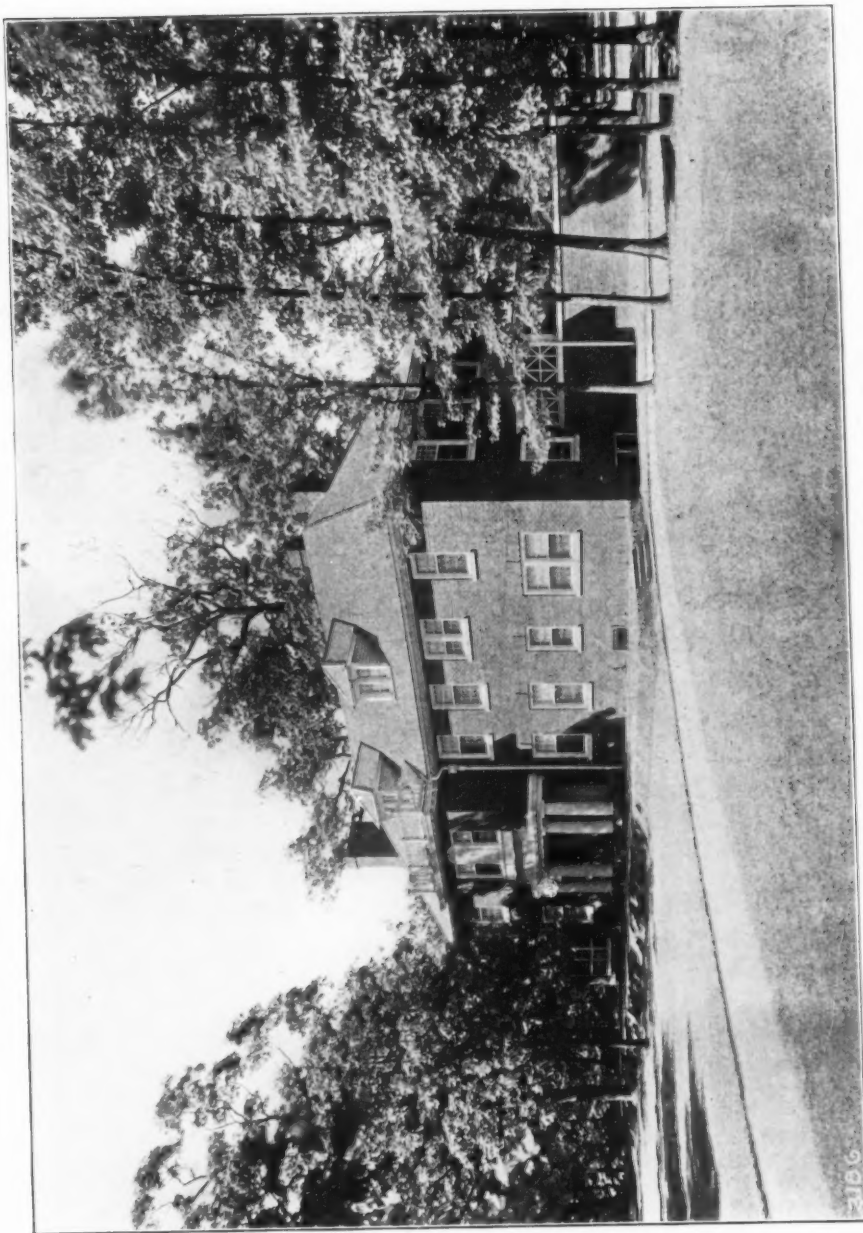
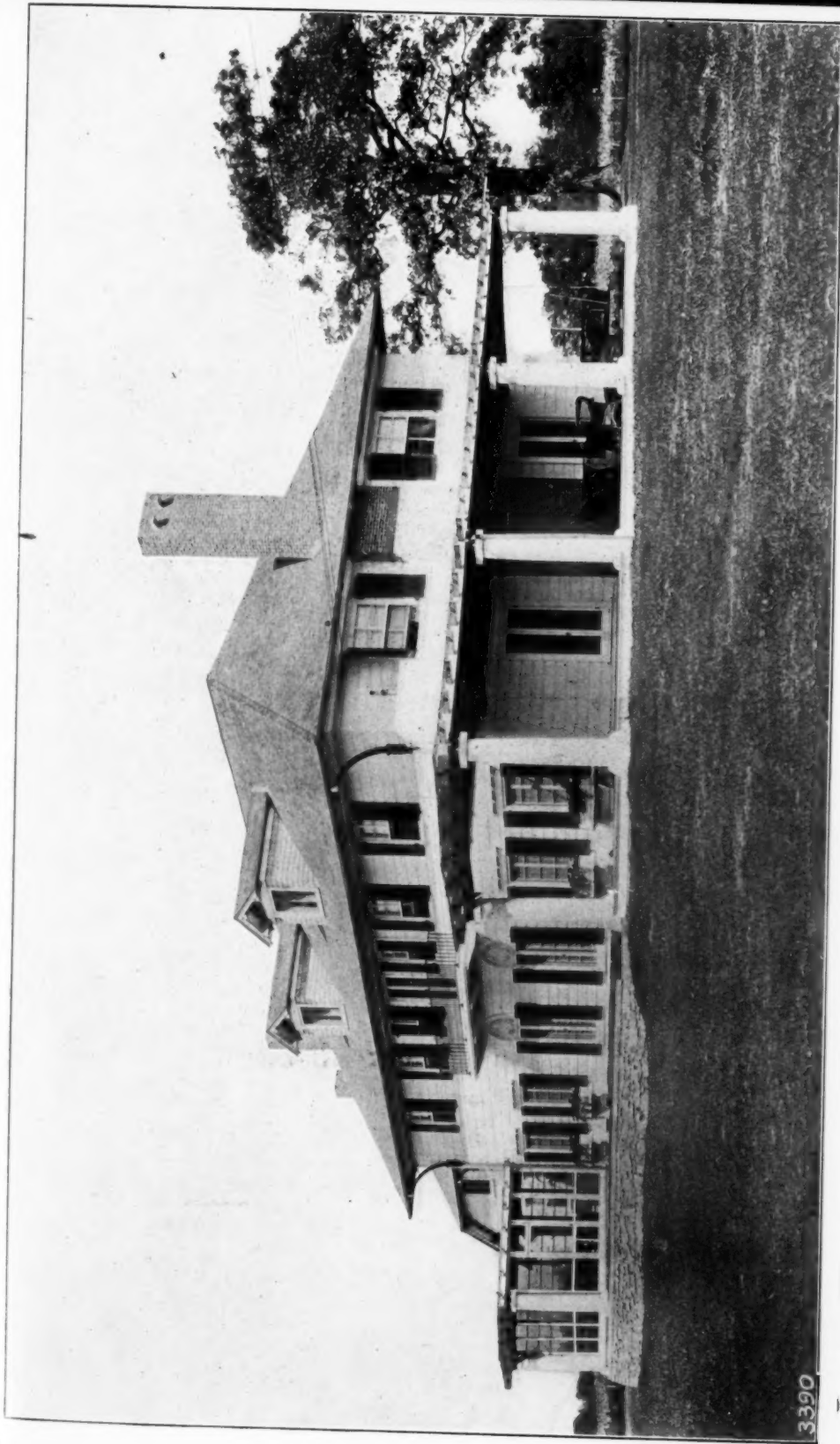


FIG. 10.—THE COLVIN HOUSE.
(Photo by H. Fuermann.)

Howard Shaw, Architect.

Lake Forest, Ill.



Lake Forest, Ill.

FIG. 11.—THE HOUSE OF MR. CHAS. KING.
(Photo by H. Fuermann.)

Howard Shaw, Architect.



FIG. 12.—DINING-ROOM IN THE KING HOUSE.
(Photo by H. Fuermann.)

Howard Shaw, Architect.

Lake Forest, Ill.

equipped with a full supply of landscape architecture, have been elaborate and pretentious estates. But it does not follow that the principles of landscape design are not applicable to smaller and more modest places, and that, when applied, the result may not be both simple and unpretentious. Neither does it follow that the design should be formal in the sense that it should be geometrical, elaborate, or stiff. All that does follow

scape architecture should be used to frame the shrubbery and the flowers.

In truth, the plots, consisting of a few acres of flat land on which the majority of the better class of Western houses are erected, require landscape treatment as much as the largest country estates. It must be remembered that they depend for their interest and attractiveness exclusively upon their own resources. It is very rare that they overlook a large



FIG. 13.—ENTRANCE TO THE COLVIN PLACE.

Lake Forest, Ill.

Howard Shaw, Architect.

(Photo by H. Fuermann.)

is that the house, the grounds, and all of their contents, should be carefully arranged and composed in order to make them look their best; and such a design means in general two different things. It means that, in looking towards the house from any of the inevitable points of view, the planting should be used so as properly to frame the house, while, on the other hand, in looking from the house towards the garden, the land-

and beautiful landscape. If, consequently, they are to possess any peculiar quality of distinction, any special interest and beauty separating them from other houses in the same vicinity, it can only be derived from developing their domestic possibilities. They must depend, that is, for their completer comeliness upon the intelligent use of artificial means, upon approaches laid out so that the house will be seen in just the

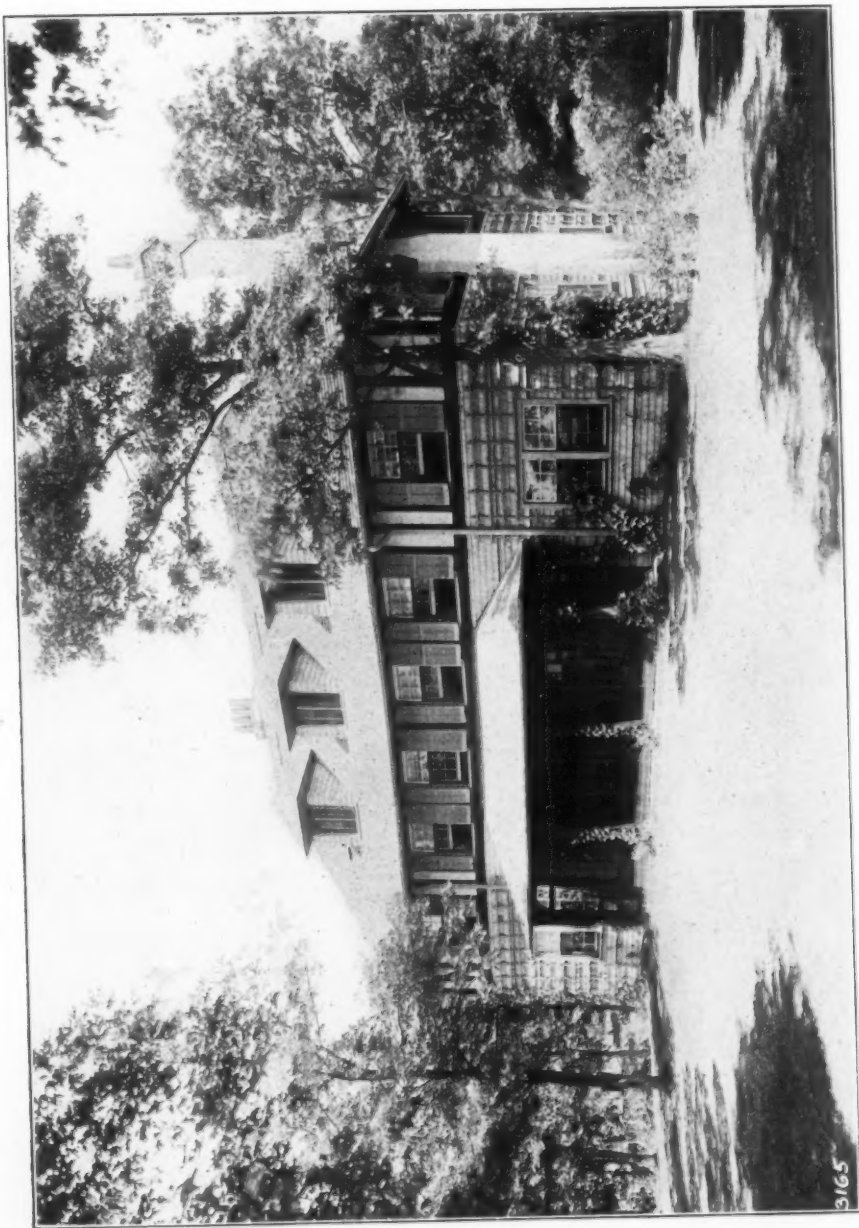


FIG. 14.—THE HOUSE OF MR. JOHN DORR BRADLEY.
(Photo by H. Fuermann.)

Howard Shaw, Architect.

Lake Forest, Ill.

right way, upon planting which will fill up bare spaces, and complete the effect both of the natural growth and of the architectural dispositions, and finally upon gardens, properly situated in reference to the house, properly scaled for their situation, and properly planted for their size and plan. All this designing requires as much training, experience and taste as the design of the house, and it should be entrusted to the architect who draws the plans for the house. Moreover, when the grounds in the vicinity of an attractive house are treated in this way, they can be made the source of as fine, as lively, and as permanent a pleasure as any of its inhabitants could derive from the most beautiful natural outlook.

The grounds of none of the houses illustrated herewith have been submitted to a sufficient architectural and landscape treatment; but one has only to compare the house of Mr. Chas. King with that of the Misses Colvin in order to appreciate how much is gained even by a very little landscape treatment. Mr. King's house, in itself a very delightful building, is lost in the prairie, and will never look at its best without an elaborate system of planting and enclosure. The house of the Misses Colvin has the enormous advantage of the immediate proximity of many very beautiful trees, in relation to which the house is well scaled, and which provide for the building without any artificial planting an effective frame of foliage. Furthermore, even the little terrace on the front of the building, inadequate as it is, and much as it needs architectural definition, affords one some idea of the value of a partly formal treatment of the immediate surroundings of a country house. In no other way can the transition be properly made from the geometrical rigidity of a building to the miscellaneous and haphazard features of its natural surroundings.

Once we abstract it from its setting, the effect of Mr. Charles King's house is very charming. It indicates an attention to the purely formal qualities of design which is rarely found in the West, while at the same time it affords

to our sense pleasanter associations than would an example of a more picturesque style. The slant and height of the roof is admirably proportioned to the height of the building, and the openings, with some exceptions which have been obviously dictated by convenience, are most judiciously arranged and spaced. Another novel and excellent feature is the sheathing on the exterior walls, the lines of which are much better spaced than they would be in case ordinary clap-boarding had been used. But one of the greatest merits which a house designed in this way possesses is that it is tied down so perfectly to its site. Such a building, even when deposited upon a flat and open stretch of country, can by proper enclosure and planting, be made completely and impressively appropriate to its surroundings. It is suggestive to our mind of the very best tradition of landscape architecture, the tradition of the Italian villa modified by characteristics partly derived from the later carpenter's version of the Renaissance and partly from American necessities and condition. It is the tradition which is best represented in the East by Mr. Chas. A. Platt, and which, we are glad to observe, is also finding its adherents in the West.

The Colvin house possesses much the same characteristics and merits as that of Mr. King. It embodies a similar tradition; but, inasmuch as it is a brick rather than a frame or plaster building, the Georgian infusion is more conspicuous. It is, however, a somewhat sober example of the style, and would have been improved rather than the reverse by a decidedly livelier treatment. A house which is more Georgian than anything else needs for its full effect a good deal of well-designed detail to relieve a native tendency in the style towards attenuation. There is nothing attenuated about the Colvin house. It is too honest and substantial a piece of design for that. But it is, perhaps, somewhat too severe; and its severity can only be relieved at this date by imparting a livelier and more interesting air to the grounds near the house.

The dwelling of Mr. Bradley is a less

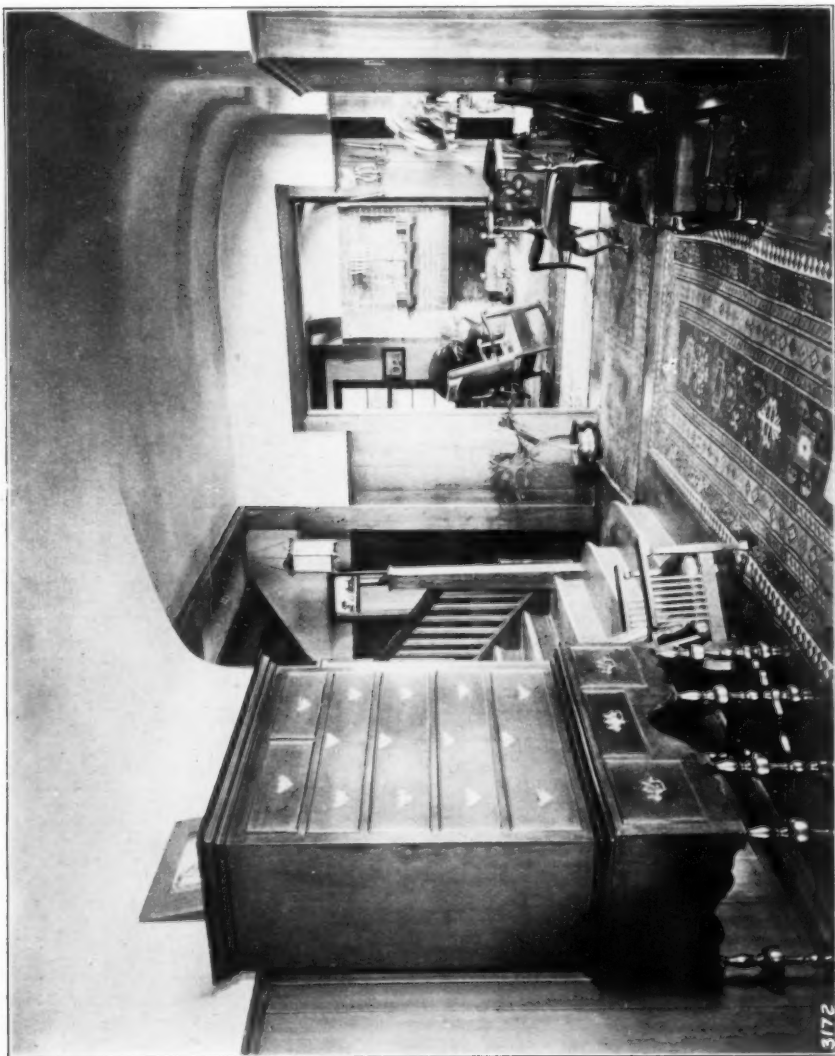


FIG. 15.—HALL IN THE BRADLEY HOUSE.
(Photo by H. Fuernann.)

Howard Shaw, Architect.

Lake Forest, Ill.



FIG. 16.—DINING-ROOM IN THE BRADLEY HOUSE.
(Photo by H. Fuermann.)

Lake Forest, Ill.

Howard Shaw, Architect.

expensive structure than those already described; but its greater modesty does not diminish its interest. It is a house, with something of an English atmosphere about it, pretty well shut in by encircling trees, and much more private and secluded than is ordinarily the case with American houses. The design harmonizes very well with the character of the surroundings. The first story is broken by an enclosed porch, which must be very convenient in winter as well as in summer, and which is also an effective architectural feature. The lattices placed on the shingled walls on both sides of the porch is an excellent feature of the design, and will become still more interesting when the vines are full grown. The second story is occupied almost entirely by windows, but the black line of the timber which separates it from the story below and the very definite line of the roof above counteract the disruptive effect of the

multiplicity of openings. Moreover, the two ends of the house are more solidly treated, and measurably strengthen a front which otherwise would be cut up too much by the voids. Altogether this is an extremely attractive residence. An architect who can put to such good use means which must have been slender, if not insufficient, has achieved a very unusual result. Perhaps the worst criticism which can be passed upon an architect is that he has spent a great deal of money in order to construct a mediocre, commonplace, or vulgar building, and conversely the ability to spend comparatively small amounts of money well is both a very rare and a very praiseworthy characteristic. Mr. Shaw's latest designs justify the promise of those which preceded them, and with the larger opportunities which are sure to come he is likely to succeed still more decisively.

A. C. David.



LIVING-ROOM IN THE BRADLEY HOUSE.

Lake Forest, Ill.

Howard Shaw, Architect.

Parisian Doorways
of the
Eighteenth Century

WITH NOTES
BY
RUSSELL STURGIS

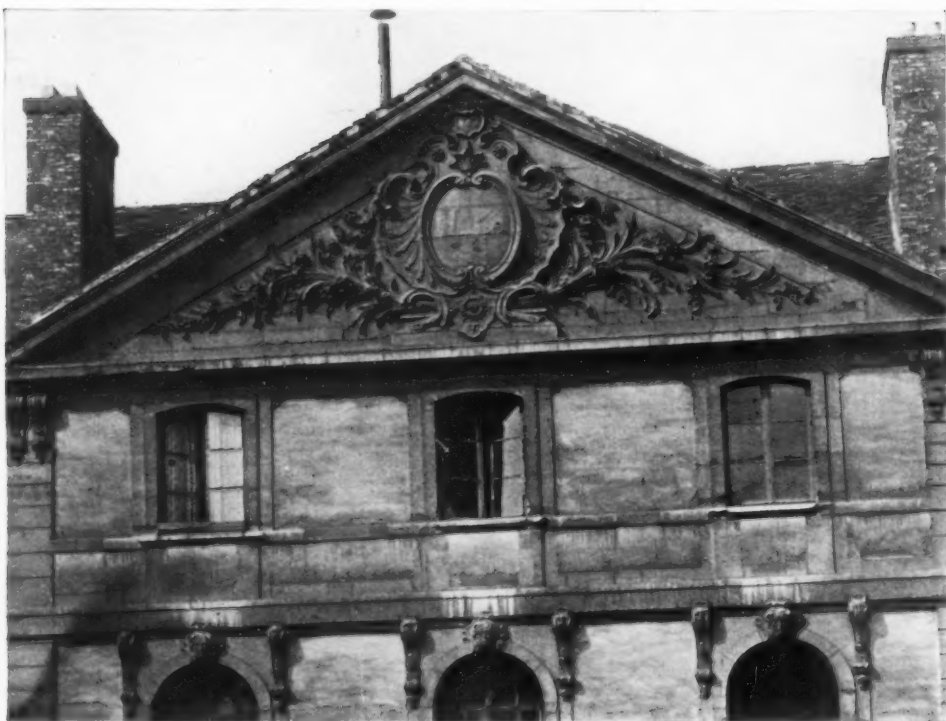


PLATE I.

It is proposed to deal with the eighteenth century decoration which remains in detached fragments in so many of the old streets of Paris. And first, a series of doorways will be given, concerning the exact dates of which our well-instructed readers are invited to give their views. For if there is anybody in New York who can tell within ten years the date of a given piece of combined architecture and sculpture of somewhat Rococo appearance, when it is set before him, that historical scholar should be dragged to light and made to give up the knowledge which is in him. And, because the first thing that strikes one as he approaches a high building is the fronton, let our studies in the *Style Louis Quinze* begin with this pediment which still remained a year or two ago on a tall house in the *Boulevard Henri IV.*, a broad street which has been cut through one of the oldest and least altered sections of Paris—that quarter which lies between the *Ile Saint-Louis* and the *Place de la Bastille*. The reader will note that some help is afforded him here, for the date (1730), of unmistakably original provenience, is carved upon a little tablet high up in the point of the pediment, and above the large cartouche which had been prepared evidently for the armorial bearings of the owner, but never put to service.

The reader is begged to notice one or two refinements in this apparently commonplace bit of architecture. In the first place, at the bottom of the photograph see the carefully sculptured heads which form the keystones of the story below, and the very delicate modillions, two to each window; it is a matter of regret that the photograph does not show any one of these modillions in a different perspective—a little from the side; but that comes of the view taken from a great distance, apparently by a telephotographic lens. Another interesting thing is the large cartouche above-named, perfectly regular in its shape, the two sides the counterparts of each other; a regularity which is carried into the scroll ornamentation, and the great bouquet of natural-looking flowers on either side. Then the reader may note the little bosses of sculpture which fill the uppermost corners of the panels between the windows in the top story. In every such case there is room for doubt as to whether such design is to be praised for its delicate thoroughness, putting ornament wherever ornament seems due, or to be criticised less favorably for a possible waste of material—for why should delicate carving be put fifty feet above the street? We are not supposed to design for the benefit of our opposite neighbors.



PLATE II.

The first doorway that we consider this month is not a porte cochère. For once the rule, general for Paris, gives way to local convenience, and as the house, No. 25 rue Charlemagne, is small and with a shallow court-yard, there is no attempt at providing a driveway. "Carriage customers," if any there be, stop in the street and descend from their vehicles. We shall find such foot-passenger doorways in abundance, opening in the façades on the courts of public and private houses; but they are few in the street-fronts of stately buildings. Especially to be enjoyed, here, is the simple and restrained belting course, consisting of a cornice and a group of mouldings beneath its drip, which mouldings stop against the consols which seem to support that slightly projecting member. The cornice mitres and returns two feet or so at a point just beyond the water-leader on the left, and the whole door-piece is treated as a kind of *ressaut*.



PLATE III.

This excellent door-piece opens on the rue de Sévigné and is therefore not far from the building which furnishes our frontispiece. The rue de Sévigné is a short street, so named because the famous letter-writer of Louis Fourteenth's court lived in the building, which is now called Hôtel Carnavalet, which fronts upon it. The most interesting porte cochère which forms No. 29 of the little street, has a breaking-out of the string-course of precisely the same fashion as that which we noted in the door on the rue Charlemagne. But here a pediment is built upon the string-course—a pediment which marks the doorway, but is sure to interfere when the inhabitants of that premier étage wish to look out of a window and up and down the street. It is interesting to compare that fronton with the one given in Plate I., because here is a similar piece of realism in the sculptured leafage. This leafage here represents palm branches and oak leaves, and may be thought symbolical, but this does not take away from the naturalistic look of the leafage itself. The ciphers on the stone, and the wooden tablet, are made up of the letters M. P. L.; but the order of the letters cannot be fixed.



PLATE IV.

This fourth plate must be of an epoch a little later than the doorways referred to in Plates II. and III. It is the porte cochère of one of those old houses which still stand almost unchanged on the rue du Bac, the old street on the south side of the Seine, to which there once led from the northern shore a rope ferry (*un bac*) now replaced by the Pont Royal. The quarter is transmogrified except as here and there a group of old houses has resisted change, but this portal, with all its sculptures in stone and in wood, belongs to the reign of Louis XV., and the ear-mark of that age is upon it. Plain and even bare architecture alternating with highly wrought sculpture of realistic treatment, if highly fantastical in its meaning, that would seem to be as fair a description as one can offer of such details as this. The quivered and killed nymphs who appear in the oval panels of the doors are not of Diana's following—they are "salvage maidens," as an English herald would call them, girls from the wilds of America. Never mind the absurd details—what did a Parisian sculptor of 1725 know of Indian maidens!

The house is called the Hôtel du Pin, but the family history might be hard to trace.



PLATE V.

The style of Louis XV. was well established when our fourth doorway was put in hand. This porte cochère is at No. 60 rue de Turenne, a street in that same far eastern quarter of Paris with which we have dealt already. It runs north and south from a point on the rue Saint-Antoine, close to the famous Place des Vosges (with which we shall have to deal by and by), to the Temple, and into it opens that rue Saint-Claude, in which Cagliostro lived and played his pliskies. But the old house in the rue de Turenne is identified with no less a personage than the Grand Veneur de France; though the latest writer on the streets of Paris, Marquis de Rochegude, speaks of the house as having been that of the Chancellor Boucherat, soon after its completion; that is, in 1713.

One cannot but suspect the pediment and the tablet above the keystone of having been quite newly scraped and cleaned of their former decorations—and indeed, the house was occupied by some religious community until a recent date, and the sisters evidently took pains to clear away mundane adornments.



PLATE VI.

Plate VI. is another doorway in the rue du Bac, and here, as the heavy walnut folds of the door are fast shut, the minute and delicate sculpture can be well understood. Anyone with a prejudice against these late and decadent styles, who has gone to France to live for awhile, will have something to report of a gradual change of mind which came over him as he saw what serious and well-intentioned sculpture was put upon eighteenth century buildings and furniture. The carving is always worked in the solid wood, and it is done with the artist's best energies, however trivial may seem the general design. And even the

(Continued on page 131.)



PLATE VII.

Our sixth doorway is Plate VII., in the rue du Temple, far away to the north, and the house is known as the Hôtel Montholon, though this is a recent name dating only from the time of the great revolution. The house itself existed already in 1650; but this doorway is not of that finer epoch. The details given in our last preceding plate, the great cove carried round the arch and along both abutments to the ground, and emphasized by the

(Continued on page 131.)

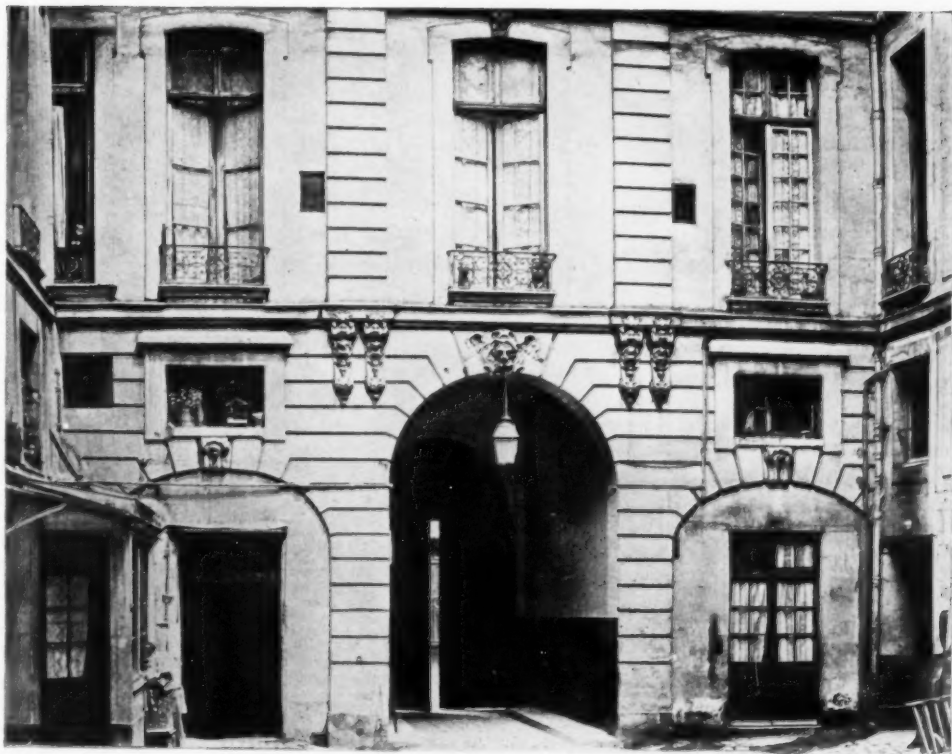


PLATE VIII.

Apparently this doorway, which belongs to a building called now Hotel Garizot, is the interior opening of the *voûte* leading from the doorway shown in our Plate V. The short driveway between the court and the street points to a curious disposition, with only one very shallow room between the opposite windows. It is probable that the street at that point is so narrow that one dare not trust to the light from that quarter for the sole illumination of a room of any size. The slender *garde-fous* of the windows are of the epoch, as is evident. These light railings are apt to be kept in good order, painted and cleaned, even by otherwise careless tenants, because life depends upon them. Children are allowed to go freely to such windows as these, even though the sill may be close to the floor; they lean their elbows on the railing and enjoy the open air and the sight of what is going on below.

(Continued from Plate VI., page 129.)

design bears close examination better than it bears the sidelong glance of the hasty passer. Those helmets, badly enough combined with the corners of a panelled frame, are wrought with all their relief decoration and with their crests of varied pattern most spirited and effective in composition. The warrior in the left-hand oval has a dragon cresting his helmet, and this motive is represented in one of those decorative casques immediately below him. In fact, the workmanship is better than the meaning deserves, for it is hardly worth our while to ask who is the geographically-minded lady in the right-hand oval, or who the warrior seated on flags, bows and arrows, and other implements of war. And certainly no one is to be blamed who says he is tired of the preposterous trophies, with Amazonian shields, quivers, and fluttering ribbons.

(Continued from Plate VII., page 130.)

carefully-cut rustication of every course, is of doubtful propriety enough, but what are we to think of such an abomination as the disappearing of a similar though somewhat smaller cove in the jamb of either side? Nor is it possible to believe that this has been an alteration. A doorway as high as this could hardly have been made only four feet wide—and that is what it would have come to had the cove been carried down along the two jambs. But at the top of the picture are some very attractive things. There is a splendid wrought-iron balcony, or rather *garde-fou*, and smaller ones exist on either side of the epoch; and, immediately below it, the dignified head of a magnificent bearded warrior gives us about the best sculptured keystone that we can find.



PLATE IX.

Plate IX. is a doorway with a very interesting balcony above it, and with an elaborate cipher, A. L. S.—the L. and the S. being twice repeated—in the fanlight under the arch. There is also a splendid wrought-iron balcony-railing above; but the brackets which carry the stone slab itself seem to be of later work—they are of nineteenth century hammering, as is most probable. The carved head with very realistic branches of leafage fixes the date of the building itself as late as 1750, and there is nothing in the woodwork of the door and the filling of the arch to contradict this late date—probably all is contemporaneous. This porte cochère belongs to the house No. 20 Quai de Béthune, which is the southeasterly river front of the Ile Saint-Louis; and so it is near to the splendid Hotel Lambert, which will come in another chapter of this study; and to the fine late church Saint-Louis-en-l'Île.



PLATE X.

This doorway is interesting as being not a *porte cochère*, but a single doorway for foot passengers, though on the street. It is surmounted by a most attractive window with sculptured torches at the sides and nude cherubs (such children as the Italians call *putti*) perched upon the arch of the window. It is probable that this desire to cap the actual doorway with an elaborate window-piece forming part of the same composition came of the near neighborhood of those larger doorways which are arranged for carriage entrances. This designer, not having the width nor the height of a carriage door, has felt that he must give height and magnificence, in a factitious way, and this is how he went to work. The house is used now as a *presbytère*, that is to say, the parsonage, of the church of S. Merri, which stands in your way as you go northward from the river and from the Tour St. Jacques, along the rue Saint-Martin. This is a fascinating late-Gothic church; one of the most precious treasures of old Paris.

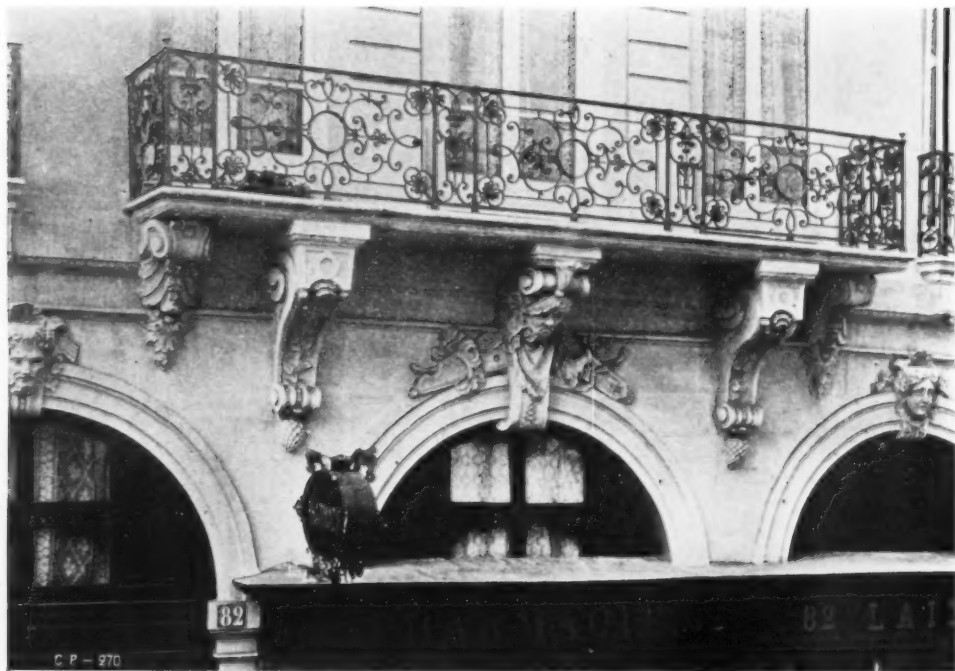


PLATE XL

For this month our studies in late French neo-classic architecture will close with an admirable balcony in the rue François Miron; an old street near the Hotel de Ville. This house, No. 82, is said to be the former residence of the President Hénault, who died in 1770; student and courtier, philosopher and bel-esprit. The splendid balcony is easy to understand in all its details, and even the wrought-iron bars of the railing above look solid instead of resembling mere spider lines. One cannot but regret the forlorn head which is carved upon the keystone of the window arch in the middle and serves also as one of the supports to the balcony. Why that wretched, woe-begone countenance is put in so prominent a place, probably the designer himself could not have told you. The other corbels of the balcony are intelligent enough, though one suspects an undue economy of means at that point—the execution of the carving in this instance is not equal to its primary conception. The heads which form the keystones of the arches—the entresol windows—at right and left are insignificant. As for the foolish little trophies of bows, quivers and crowns of feathers, these are connected with that same childish fancy for the newly-studied savages of North America, and with the fantastical ideas of Europe with regard to them, all of which there was question when we considered Plate IV, and Plate VI, above.



Naugatuck, Conn.

THE PUBLIC SCHOOL.

McKim, Mead & White, Architects.

Photo by A. Patzig.

- An Architectural Oasis

In countries such as France and England, with authoritative and widely prevalent national standards of taste, the buildings erected, even in the smaller towns and cities, are stamped with a certain character. They may not be beautiful or interesting, but they conform to recognized ideas, and, consequently, they are at least respectable. But in a loosely knit country such as the United States, in which the best aesthetic standards have no authority outside of the largest cities, the buildings which are erected in the small towns are, except in rare instances, the work of local designers, and are stamped with crude provincial characteristics. There are, however, certain exceptions to this rule; and a number of these exceptions are to be found in the smaller manufacturing towns of New England. In some of these towns the local manufacturing industries are owned or controlled by well-to-do and public-spirited gentlemen, who have not only built houses for themselves designed by the very best architects of the day, but have exercised their influence to obtain for their towns a better class of public buildings. To mention only a few instances, something of this kind has been

done by the Cheney family at South Manchester, Conn.; by the Maxwell family at Rockville, Conn., and, as may be seen from the accompanying illustrations, by Mr. J. H. Whittemore and Mr. Harris Whittemore at Naugatuck, Conn.

Naugatuck itself does not differ essentially from a score of manufacturing towns of the same size. It enjoys, indeed, an unusually beautiful location. The valley of the Naugatuck River opens out in this vicinity, and the hills rise gently to considerable heights on both sides. The business section of the town—that is, the railway station, the shops and the factories—are situated on or just above the river level, while the public square and the chief residential streets have been laid out on a plateau, situated some distance back from the river and at a somewhat higher level. Back of this plateau the hills rise still more sharply to a height of several hundred feet, and on this ridge many of Naugatuck's thriftiest citizens live. The outlook across the valley to the hills on the other side is, apart from the artificial disfigurements, very beautiful, and one can imagine a town built upon them and upon the plateau beneath, which would have added



THE HIGH SCHOOL.
Photo by A. Patzig.

Naugatuck, Conn.

McKim, Mead & White, Architects.



THE HIGH SCHOOL FROM THE PUBLIC SQUARE.
Photo by A. Patzig.

Naugatuck, Conn.

McKim, Mead & White, Architects.

to the beauty of these surroundings rather than subtracted from them. A better site for a picturesque hill town would have been difficult to find; but it is unnecessary to add that practically nothing has been done to take advantage of these opportunities. Naugatuck, so far as it is a home-made product, is, from the point of view of good looks, a depressing and a squalid place. It lacks even the minor virtue of neatness and tidiness,

tempt to improve the appearance of the town should begin by putting this square to the best possible use.

Fortunately, there was a gentleman interested in the industries of Naugatuck and resident in the town, who appreciated the desirability of raising its architectural standard, and who knew whom to call to his assistance. Beginning many years ago, the erection was begun in Naugatuck of a number of public build-



THE PUBLIC LIBRARY.

Naugatuck, Conn.

McKim, Mead & White, Architects.

Photo by A. Patzig.

and there is no suggestion about it of the charm that still pervades some of the older New England agricultural towns, with their elm-shaded main streets lined by respectable colonial and neo-classic houses. The one evidence of good civic or architectural manners which Naugatuck possesses is a public square, which occupies an area of two or three acres on the plateau above the river and below the heights; and it was inevitable that any at-

tings, the design of which was entrusted to Messrs. McKim, Mead & White; and this work has been continued with some intermissions to the present day. During these fifteen years there have been erected in Naugatuck from plans by this firm a public library, a public school, a fountain, a bank building, a high school, a Congregational church, and two private residences—one for Mr. J. H. and one for Mr. Harris Whittemore. Moreover,



THE CONGREGATIONAL CHURCH.

Naugatuck, Conn.

McKim, Mead & White, Architects.
Photo by A. Patzig.



INTERIOR OF THE CONGREGATIONAL CHURCH.
Photo. by A. F. Fiske.

Sturges & Co., Boston.

McKim, Mead & White, Architects.

the same architects have also designed some farm buildings at Middlebury, in the vicinity of Naugatuck, and a hall and business block at Waterbury, and the result is, that Naugatuck and its vicinity contains probably a larger number of buildings designed by McKim, Mead & White than any place in the country, with the unimportant exception of New York.

changes which have taken place during the interval of its methods of design. Compare, for instance, the public school, the illustration of which is used as a headpiece for this article, with that of the High School. The first of these buildings was erected many years ago, and, compared to the High School, seems like the work of a wholly different firm.



BUILDING OF THE NAUGATUCK NATIONAL BANK.

Naugatuck, Conn.

McKim, Mead & White, Architects.

Photo by A. Patzig.

Thus this little town has been changed from an architectural eyesore into a place which, without ceasing to be an eyesore, has become of unusual architectural interest. For not only is it unusual to find so many buildings designed by this firm situated so near each other; but, inasmuch as these buildings have been erected during a period of over fifteen years, they afford some indication of the

Yet both of these buildings are characteristic of that phase of the firm's work, which was dominant at the time of its erection, and a full account of the meaning of the transition from one building to another would carry with it a large fraction of recent American architectural history.

Interesting, however, as are the variations in style and architectural point of



FARM HOUSE OF MR. J. H. WHITTEMORE.
McKim, Mead & White, Architects.
Middlebury, Conn.

view which the different buildings express, it is perhaps a pity that they were not built, or at least planned, all at one time, so that they might have been grouped effectively together. As it is, they are scattered around on three sides of the square, and are not seen in any interesting architectural relation one to another. The High School, for instance, which is the largest building and the one most conspicuously situated, suffers somewhat, because it has been shoved off towards the corner of the square instead of being placed more in the center. The consequence is, that the building fails to obtain the benefit of its conspicuousness. It has been impossible to plan an effective approach from the square, and it is seen in immediate relation to certain frame houses which are, to say the least, wholly incongruous. If it could have been situated on the same axis as the middle of the square, while, at the same time, keeping its present altitude thereabove, it would have put up a very much more impressive appearance. But such a situation was out of the question, because the public school, which had been built many years earlier, blocked the way. The High School remains, none the less, a building which is excellently adapted to its site. It is designed in a bold, large way; and the colonnade which occupies most of the façade is of the greatest assistance in enabling the building to live up to its commanding location.

Another very interesting building is the Congregational church, which also has been completed at a comparatively recent date; and it is interesting for a number of different reasons. In the first place, McKim, Mead & White, in the course of a long and very busy architectural career, have designed singularly few churches. We can recollect at the moment only two others, viz., the Judson Memorial, on Washington Square, in New York City, and the new Presbyterian church for Mr. Parkhurst, on Madison Square. Each of these edifices exhibits very well the high ability of the firm to give a fresh value to certain old forms; and the Congregational church at Naugatuck is pre-eminently an

instance of the successful exercise of this faculty. Among all the contemporary versions of the Georgian church, or, if you please, the Colonial meeting-house, we know of none that combines so much originality with so much distinction as the building which is illustrated herewith. The Colonial meeting-house was the homely analogue under American conditions of the English 18th-century Renaissance church, and it betrayed, both in its materials and its details the extremely limited resources of its builders. Moreover, the necessity of economy was rarely in these instances productive of good results, because it prescribed the use of cheap and poor materials and left the buildings bare of appropriate ornament.

The architects of the present edifice have shown what can be done with the Colonial meeting-houses when the necessity of narrow economy is removed. The new version of the old style retains the discreet quality of the original; but it becomes both more monumental and more elegant in its effect. While the more abundant resources have been freely used in making the design of the church an elaborate composition of many varied and costly elements, what was valuable in the architectural tradition of the earlier type has been not merely preserved, but emphasized and improved.

As a matter of strictly architectural design, it may be objected that the tower is large in scale compared to the body of the church, and that the means which have been taken to terminate it in the steeple makes it appear from a distance, as well as hard by, somewhat squat. This objection has some propriety, but it will not do to press it too far. To design an effective tower for a church of this size has been one of the historic difficulties of ecclesiastical architecture; and in this instance the difficulties of a tower of any other size than the one selected are so obvious, that whatever else it would have meant, it would have necessitated a wholly different sort of building. But the existing edifice has so many claims upon one's consideration that it is better to accept the tower as it is than to pay the heavy price that would be required

for its alteration. The building is so good as it stands that its admirers would not care to risk any fundamental changes. The only other criticism that is suggested concerns the intermediate member between the tower and the steeple, the surface of which is broken up into a number of ineffective lines and planes. In other respects, the design is most interesting and satisfactory. It could not have

ally do. McKim, Mead & White have of late years designed very few inexpensive frame houses. They have naturally preferred to give their time to work which offered more considerable architectural opportunities. But those people who used to like very much some of their earlier informal shingled house—houses which have been extensively copied ever since—will be pleased to see



THE HOUSE OF MR. HARRIS WHITEMORE.

Naugatuck, Conn.

Photo by A. Patzig. McKim, Mead & White, Architects

been designed by any firm which lacked the advantage of long practice in the use of Georgian forms, while at the same time it contains certain very effective novelties, particularly in the treatment of the steeple.

The buildings of the public library and that of the national bank do not call for any special comment; but the residence of Mr. Harris Whittemore in Naugatuck and the farm house of Mr. J. H. Whittemore at Middlebury deserve much more attention than such simple buildings usu-

ally do. McKim, Mead & White have of late years designed very few inexpensive frame houses. They have naturally preferred to give their time to work which offered more considerable architectural opportunities. But those people who used to like very much some of their earlier informal shingled house—houses which have been extensively copied ever since—will be pleased to see that this firm can still impart propriety and charm to modest and unpretentious buildings. The two residences illustrated herewith are probably more symmetrical than they would be in case they had been designed twenty years ago; but their symmetry has not made them stiff. Neither do they claim to be anything more than they are. Better examples could not be desired of the benefit which comes from the assignment of comparatively inexpensive jobs to the very best architects.

A. C. David.

The Period of Daikan*

By Zaida Ben-Yusuf. With Illustrations by the Author

When we realize that quite two-thirds of the world's population rely entirely upon charcoal as their sole fuel for all heating and cooking purposes, it seems curious that we Occidentals should experience the slight shock of surprise that is nearly always apparent when we encounter the actual fact of its use. Petroleum has taken its place to a certain extent, of course, but when one considers the immensity of the Russian petroleum fields on the one hand and the uncounted centuries during which these people depended wholly upon charcoal in common with other Europeans and Asiatics, it seems but a trifling space of time since old Marco Polo wrote that Russian petroleum "was not good to eat, but would ignite easily."

Somehow or other we who use mineral coal always call up the question of poisonous fumes from charred wood, forgetting entirely that coal gas is equally dangerous, and that our chimneys are fully counterbalanced by the better ventilated houses or more open-air habits of life to which the people who use charcoal are accustomed. There is great difference in qualities of charcoal, too. The quality and kind of wood used has, of course, its ultimate effect, but perfect combustion depends largely on the skill of the charcoal-burner. In some countries they never seem to have mastered the secret of curing the wood perfectly. Italians are probably the least skilful in this respect, and yet they have plenty of good timber, and the use of charcoal is so general that we find (as a stray example) Genoa, a northern city, practically chimneyless. Japan undoubtedly has the best. It rarely happens that even the cheapest grades throw off smoke. The various qualities are distinguished rather for the size and shape of the pieces, which range from

small, irregular "lumps" to the most symmetrical sections of young trees or branches, each one alike in length and thickness.

In Spain charred branches of grape vines are used by those who can afford them, and these I think come nearest to the Japanese perfection, but do not bear full comparison because the sections are only of finger thickness, whereas the Japanese are quite four times thicker, and, of course, require attention or replenishing just so much less often. The Japanese have also perfected beyond all other countries their method of using this fuel; that, too, has its important differences, and, unlike those of Russia, Italy, Turkey, etc., their braziers are without covers.

One can hardly consider charcoal adequate comfort in a severe climate, but it has its advantages as well as its picturesque quality. A bath or dressing room may be chilly. A beautiful brazier appropriate in elegance to the character of the room will be carried in, and in five minutes a warm, healthy atmosphere replaces the damp chill of Spring or Autumn. Many an evening I have worked in my dark-room in Japan while a brazier glowed companionably on the floor, its deep red light not the least bit hurtful to the sensitive photographic plates.

Even in warmest weather the damp, draughty corridors and lofty rooms of the old disused palaces and temples made one wonder how the occupants managed to keep warm during the period of cold, and "greater cold" was a thought to cause impulsive shivers. But these things can only be learned by patient questioning and an actual experience of the details. When November came I had my opportunity.

First of all one must get a brazier. To begin with, I purchased one of the very cheapest. A large clay vase

*Greater Cold. (One of the divisions of the Japanese year).



THE HIBACHE OF EARTHENWARE.

partly glazed a pretty blue, costing 12 cents. As a Japanese brazier is deep, of course a bed of some sort is necessary for the charcoal to rest upon. I found that this is always made from the ashes of rice straw, so we sent to the rice shop for eight of the big straw bags which had once been filled with several bushels of rice. These we burned, out in the kitchen yard, and later the servants pulverized the black ashes by rubbing them between their hands until

cious jealousies to awestruck friends. So Susuké's fame spread, until she had become so important that she wanted \$20 a month for wages.

The ashes of all the eight straw bags were only sufficient to fill one Hibache, and they were so ugly and black that I, in my inexperience, felt quite dismayed when I compared them with the fine grey which formed the bed of other people's charcoal; but Susuké assured me that in a few weeks mine could be



BAGS OF RICE STRAW.

they became fine as powder. Then I was ready for Susuké's lessons in the etiquette of the honorable *Hibache*.

Susuké was one of my maids, middle-aged, and very wise in the old-fashioned ways of her own country, although she could neither read nor write. She had once lived in America, and had adopted a few American ideas along with certain unmentionable garments usually covered by discreet skirts, but proudly exhibited by Susuké upon the slightest provocation to any of her fellow servants or new acquaintances, who thereupon would go away to whisper mali-

equally nice if I carefully "worked" the white residue of the burned charcoal into it. A few weeks! That seemed quite too long, so I at once proceeded to burn up charcoal as fast as the size of my earthen Hibache permitted, indeed, quite too fast, for suddenly the clay cracked, and I had received lesson number two.

Very poor people huddle over two or three lumps of burning coals, surely doing no more than keep the under side of their hands warm, and so, I see now why they can use these frail earthen vases! If they can afford a better, and

in the end much cheaper sort, they buy those made of unpainted wood lined with metal.

At this stage Susuké took compassion on my impatience, and brought me some of her own nice grey ashes for another Hibache, and also brought me white powder to mix with those in the clay one; this latter helped things along but

for the more important features of my next lesson, when Susuké showed me how to build a precise, well-mannered Fuji with miniature logs of charcoal. One must build slowly, so that each piece balances, and will not come tumbling down when the structure is nearly completed, or half burned through, and so spoil all the neatly raked ashes that a



BURNING THE BAGS OF RICE STRAW.

disturbed my pride by its artificial aid. I wanted my own nice ashes, that I had spent hours stirring and patting into color, meanwhile inhaling that delicious odor of well-cured wood that never smokes, or sputters an unwelcome shower of cindery sparks.

Now all this stirring of ashes and building of fires must be done with iron *Hashi*,* never tongs; but by that time I was at least no novice with these little rods, and well able to ignore this detail

final twirl of the little brass rake sets into such adorable tiny furrows.

During my excited efforts to achieve grey ashes in record time Susuké had been searching all the shops for a bronze Hibache worthy of my graduation to Hibache tending as a fine art, and the pretty room it was to keep warm. She hunted and hunted, for, alas! this aesthetic profession is dying out, and New Japan of the prosperous class prefers a kerosene stove. Now these stoves are a delusion. I tried one.

*Chopsticks.



THE BRONZE HIBACHE.

It was of the tall, odorless, etc., etc., sort that uses up about half a gallon of oil a day. It heated the room, of course, but I was obliged to hide the fearful thing behind screens, and the air soon became so vitiated that headaches were sure to follow, so it was banished—to somewhere at the other end of the house, where they had less time to play with charcoal Fuji's,* for Susuké had come home with welcome news of three newly discovered brazeries, and I might take my choice. All of them were in curio shops, destined perhaps to be used as Jardiniers by some unthinking foreigner, and never again to feel the cosy warmth of odorous wood permeating the thick bed of well-sifted ashes. I chose a heavy bronze whose fine classic shape was a reminder of one used in an old monastery where I had been a recent visitor. If only it could speak! I wonder if it would be grateful for its rescue from a desecrating fate. And what strange tales it could reveal of unfamiliar things and people. What sort of thoughts filled the minds of those many, who, in long years, season after season, had idly stirred the white ashes into grey—if only we could know just a little! of what (I) the Selfish One, said to (you) the Honorable Side; of the parrying duel of compliments, and the strangely worded phrases set in lines of thought so utterly different to those of our Western world.

Oh well, it's no great matter if one piles up a big Fuji in this Hibache, for it is made for those who can have much charcoal and many fires.

I found that the temperature of my ten-mat room was exactly the same with one well-kept charcoal brazier as it had been with the banished oil stove, and it appears that this is the scale upon which

the houses of the well-to-do were formerly heated, and are still, in towns where the people are not too anxious to adopt new ideas. One Hibache to every eight mats* in a big castle meant many servants, but that was of no importance, for servants meant almost nothing, except that they were part of a great family. Even in these days I know of one hotel patronized by foreigners where the women servants get exactly 1 yen a month for wages, and besides must turn over a third of their meagre gratuities to the proprietor.

There are various types of bronze Hibache, some especially intended for the purpose of heating water for tea making; in these one uses small lumps of charcoal rather than the selected sticks which are used with such ornamental effect as I have already described. Then there are wooden stands richly decorated with black and gold lacquer, and shaped like a table with a hole in the middle, into which is set the bronze or silver dish for the charcoal. These, of course, may not be used for such large fires as a plain bronze one; but they are often quite beautiful, and certainly are expensive.

Besides these there are innumerable quaint devices of earthenware or bronze for warming hands, for heating the water for tea at picnics, to wear inside the *Obi* over the stomach, or for keeping warm while travelling; and then again at quite another extreme are the plain earthen fireplaces with metal covers used to keep the beds of the poor people warm during winter nights, for, after all, there are two occasions when these unfortunate ones may be comfortably warm—in the bath and, at night, between their futons.

Zaida Ben-Yusuf.

*The similarity in form to their sacred mountain naturally suggests this name to the Japanese.

*Each mat measures 3 x 6 feet. The size of a room is always described by the number of mats it contains.

NOTES & COMMENTS

THE PAPER MILLS BUILDING, CHICAGO

That interesting subject—that hope for the artistic future—that approach to nature and the wisdom taught of necessity, the architecture of the factory and warehouse—finds a new elucidation in a building by Mr. George L. Harvey in Chicago. Let us call it by the name which is in relief letters above the principal windows—The Paper Mills Company Building. It is shown in Fig. 1.

In this case the upright piers are, to all appearance, simply solid, close-laid masonry of hard bricks; and the two corner piers are probably 14 feet 8 inches in width, and are pierced with windows of five feet or more in width. Then the horizontals, except in those corner piers, are of iron girder construction for the facings of six floors; and it is not until we reach the narrow triangular strip under the first string-course that bricks appear in the horizontal construction of the central mass. This string-course is seen not to be perfectly horizontal, but rises in the middle with the evident purpose of forming and intensifying the upward spring of the members immediately above it; for the eighth tier of windows is arranged in what might be called an attic, and the low segmental arch which tops the windows of the middle cluster is allowed to give more light to the interior by the fact that the roof rises there—a double-pitched roof with its ridge on the axis of the building. This double-pitched roof, then, is explained, and attention is called to it, by the gable which finishes the face wall; and all that mass of walling above the segmental arch is of brick, as well as the small piers which divide up the space below it and separate one from another. These explanations are given because the half-tone does not always display the minutiae as well as it should. The student will see, however, that there is no pretence at masonry construction above the window openings in the corner piers. We will assume that an iron lintel is put in to span each opening, and that a brick wall is simply

carried up on the flanges thereof, without pretence at any necessity for a lintel or a flat arch. The end wall, that which we used to call in New York the gable-wall, is striped with bricks in two colors, and the different brickwork of the front is seen to be toothed at its junction with this end wall in a way which might have made a very pretty architectural effect had it been carried further. But, as the lot with its shanties next door is "To lease for 99 years," it is quite clear that this pretty blind wall (and how pretty a blind wall may be when laid up with brickwork of good color!) will soon be masked by another and very possibly much higher building, so that labor upon even such a simple ornament would have been thrown away.

There are many ways in which a careful touch and some deliberation of thought are made manifest, in this design. One likes extremely that topping of the door on either side, in the corner pier, with a flat arch of cut-stone voussoirs, and although the little simulacrum of a pediment in vexatious, yet one can understand the feeling which dictates it. That low-pitched gable with the horizontal line of the door-head, and below that, again, the double horizontal line made by that curious stone slab which is built in to separate the doorway proper from the fanlight, all together give, most visibly, a motive of design very carefully thought out. Nor is it easy to say what one would do to modify it. The accepted architectural forms are out of place in such a structure, and yet the need was felt of some significant detail just there.

R. S.

THE WILLIAMS' BUILDING, NEW YORK

In such a case as the above, the ending of the front in a low gable corresponding with a two-pitched roof behind seems an eminently sensible way of proceeding. There was occasion, in writing about some New York warehouse buildings about two years ago



FIG. 1.—THE PAPER MILLS BUILDING.

Chicago, Ill.

Geo. L. Harvey, Architect.



FIG. 2.—WAREHOUSE OF I. T. WILLIAMS & SONS.
West 25th Street, New York City.

(see *The Architectural Record* for February, 1904) to deal with a similar front on West Twenty-fifth Street. It was shown then (Fig. 10, facing p. 123) in rather steep perspective; and therefore it has seemed well to reproduce it. It is given here, Fig. 2, and there is seen good reason for preferring this stepped gable to the slopes, the raking coping of the Chicago example. That wonderful design of George Babb, the New York Life Insurance Company's building at St. Paul, Minnesota, deals in this way with a low-pitched gable, made spirited by stepping its outline. It is a feature whose charm I have always felt strongly, and which seems as effective in this case as in the more elaborate instance. That New York front, an annex to the warehouse of I. T. Williams and Company, will be found even more effective, seen as it is seen now from a point far to the south, than it appeared before. What a sensible thing it was to pass from the three great arches which were what the ground floor needed, to the rows of uniform windows which were required above, and then to an attic divided from the wall below by a string-course of cast brick—a kind of entablature with dentils and a rather exaggerated fret—all this serving but as a preparation for the most effective sky-line. The Chicago building is more frankly modern; the architect has trusted his iron work for the actual window-heads and has thereby secured the maximum of light for the interior; he has carried his square heads down to the ground floor windows, where, indeed, they are the most needed; he had to prepare a building with lofts to let to different parties, and tenants had to be tempted by all the inducements known to those who have buildings from which an income is expected. But still, the old instincts and the associations of centuries are not to be ignored, and to see a front frankly built of brick, solid and massive and with brick arches, is to see something which is more architectural. So it is as yet and so it may continue to be—we cannot be sure! Certainly, no designer has built anything in iron, or partly in iron, which can interest us as will one built in simple masonry and in old-fashioned ways. In the New York building the projecting key-blocks of the segmental arches seem to be a mistake. One would have a simple curve of the extrados rather, and if the whole archivolt could have been laid up in patterns, as in the case of the large arches of the ground story, that might have been an interesting thing to have done. It would have been expensive enough—there is no doubt of that—and a lover of simple brick-

work would have been pleased, perhaps, to see the wall left smooth, and the elaborate light and shade at the lower string-course and the archivolt repeated only in the final string-course below the attic. R. S.

**THE
CHAPIN &
GORE
BUILDING,
CHICAGO**

We come to a very modern building indeed, in considering the Chicago front seen in Fig. 3. This we will call the Chapin & Gore Building, from the firm name displayed on the ground floor and immediately above, though there are at least three other occupants whose signs appear on the glass of the windows, and much of the glass is still smeared with that chalky preparation which indicates that Here is an office not yet occupied. The front is of a brown "paving brick," the two square doorways and the high base course at the extreme right are of polished red granite. The fanciful entrance on the right needs special mention.

This is a design by Mr. Richard E. Schmidt, whose work has been dealt with in the *Record* several times during the last few years. Fig. 4 gives a much enlarged view of the small shop-front on the extreme right of the façade. The whole space beyond and to the right of the square doorway which leads into the stairway hall, and which has in minute letters above the door the words "Building Entrance," is occupied by the showy frontispiece of the Nepeenauk Bar. An elaborate design in terra cotta forms the head of the door-piece proper, and the immense fanlight above with the side lights and the very showy bronze lantern which half obscures one of them, are all wrought into a very clever design based upon no tradition whatever—as natural and independent of precedent as the greatest stickler for modern independence could wish. Of bronze are also the door-frame and sill, and the sign, "Bar."

It has seemed well to call attention to this little detail in the first instance, almost, because that inclination to use relief ornament of quite untraditional character is seen all over the front. One cannot approve the broken architraves of the large windows in the second tier. Whence comes that fancy, which displays itself once in a while, for carrying mouldings along two or three sides of an opening when they cannot be continued throughout? If, indeed, the mould-

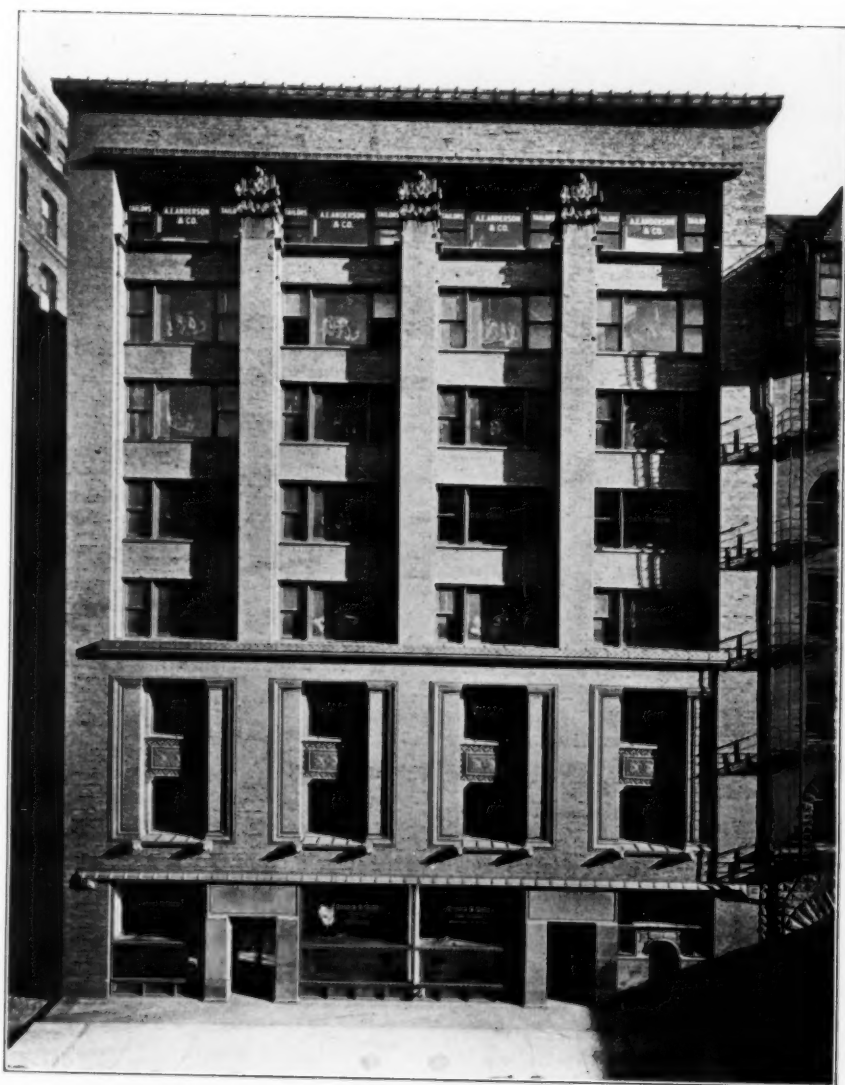


FIG. 3.—THE CHAPIN & GORE BUILDING.

Chicago, Ill.

Richard E. Schmidt, Architect.



FIG. 4.—ENTRANCE TO BAR IN THE CHAPIN & GORE BUILDING.
Chicago, Ill. Richard E. Schmidt, Architect.

ings of jamb and head are allowed to stop against the sill, there is a reason, obvious enough, for the enclosing of three sides of square window or doorway; but why stop to enclose all four sides of the opening with your moulded casing only to cut through it at top and at bottom? It is hard to follow the reasoning which has led to such a conclusion, nor is the resulting effect particularly attractive.

It was, however, a good thought to separate the ground story from the uppermost group of stories by the broad belting of unusual design which constitutes the front of the second and third stories. The signs on the glass show that those two stories are occupied by the same firm which holds also the ground floor. It was no doubt because of this, and in order to separate the rooms occupied by the principal tenants from all the others in external treatment of the façade, that this design took shape. And, if we take that belt of brickwork as a merely ornamental facing, it is effective enough and one is not worried by the strange forms of the window-casing. There has been a curious architectural treatment of the piers above, those which enclose five stories of the building. The jamb-face of each is decorated with a pilaster, and unfortunately this pilaster makes no pretence at carrying anything; its capital mitres with the window-sill behind and that is all, and the student is left wondering whether he can accept that returning of the window-sill outward on either end for no purpose in the world except to form the capital of that pilaster. From whichever side you approach the question, the answer seems hard to find. And then there does remain in the mind of the student of architecture that bit of tradition which bids him ask of all ornamental adjuncts or modifications of surface, or purely decorative detail which is not absolute sculpture—that it should in some way be called for—for some necessity should seem, at least, to dictate its presence, and why, he asks, why the pilasters?

R. S.

BOSTON SUGGESTIONS

The Metropolitan Improvement League of Boston, of whose beginning there was mention here a year ago, has held its first annual meeting. Several matters of special interest were brought up by the committees. It was reported that Congress was likely this

winter to make the promised appropriation for the new custom house and that it was, therefore, important to create a public demand that there should be acquired sufficient room to set off properly the new building. A suggestion was made that if the present structure were cleared away and the neighboring end of the old State Street block removed, with the end of the brick block on Central Street, the new custom house could be built farther back toward the water front than the old one, and located on the line of Commercial Street and of the little park now in front of the Chamber of Commerce Building. This, the committee thought, would give an effective site. It was then suggested that if the main pavilion were put between State and Central streets, the wings on either side, across these streets, could be connected with it by lofty arches. It was pointed out that the tall arch on State Street in particular would give a very interesting architectural accent to the main financial thoroughfare of the city. Another matter brought up was the location for the memorial to Mayor Collins, for which, it will be remembered, contributions continued to pour in some time after the \$25,000 limit was reached. A handsome gate opposite West Street, on the Tremont Street mall of the Common, was advocated. This would certainly have the merit of conspicuousness, which is a matter of some importance in a civic memorial. As far as Tremont Street is concerned, it would also add considerably to the effectiveness of this part of the street, now weak on the Common side—the low entrances to the Subway, the wide expanse of flagging, the informality of the Common's border, giving to the street an appearance of petering out. On the other hand, one feels a natural repugnance to anything that will seem to shut away the Common, of which a chief charm, in a civic sense, is the naturalness with which it enters into the city plan and the freedom with which its paths are used as thoroughfares. To be successful here, the memorial must be a gate that, far from suggesting exclusion, invites only to entrance. A third interesting subject for discussion was found in the report of a committee that had been at work to secure a less hideous form of elevated railroad construction. It was pointed out that in Berlin the elevated road is so built as practically to eliminate the noise of the trains, and that it forms a handsome, even an artistic, feature in the upbuilding of the streets rather than a defacing one. In fact, it was said by the committee that abutters on the road, instead of suing for damages, are assessed for betterments.

**SAN
FRANCISCO
POST
OFFICE**

The opening of the new post office in San Francisco was observed with the ceremony due to a local event so notable and so long postponed. In the far West they call it "the handsomest post office building in the United States and one of the finest public buildings in the world." But the familiar old story is beginning to be told of this as of nearly all the other post office buildings; it is not worthily located. Even at the opening exercises—again a pathetically familiar condition—one of the speakers tried earnestly to start a movement to rectify, as far as now is possible, the mistake of its site. Located at some distance to one side of Market Street, the city's principal thoroughfare, he urged that the intervening land be bought and made into a park that would give a proper setting to the structure and appear to bring it into relation with Main Street. If only we could learn to give to the sites of our public buildings a proper civic consideration before the land is bought and the buildings erected!

**MUSEUM
ARCHITECTURE**

Though the Kaiser-Friedrich Museum in Berlin is sufficiently important, in itself, to receive careful attention, its architecture commands rather more interest than usual now, when the erection is being undertaken in Boston of a new building for the Museum of Fine Arts, and when New York is giving particular attention to the future of the Metropolitan Museum. And it probably is true that no museum of such size and magnificence as the Kaiser Friedrich, none so carefully thought out in every particular, has been erected in any European city for many years. Various modern ideas of museum architecture are here embodied and illustrated. A writer in the London "Daily Telegraph," declaring that the building can scarcely excite "enthusiasm" as a work of architecture, says it is yet adapted wellnigh perfectly to its utilitarian purposes and has proved a real structural success in spite of the exceptional difficulties caused by the peculiar shape of the canal enclosed site. There is a monumental staircase at the entrance, set off by a bronze copy of Schlüter's equestrian statue of the Great Elector. In the center of the ground floor, there is a great stone hall, called the Basilica, built and fitted

like an Italian church of the sixteenth century with side chapels. These contain, in an approximately correct setting, altar pieces and other examples of ecclesiastical art. Separate sections are occupied by early Christian and Byzantine antiquities, German, Italian work, and so on. In the rooms devoted mainly to paintings, the walls are covered with plush hangings, painted or stencilled so as to simulate Italian velvets and brocades, an earnest though not invariably successful attempt being made to secure just the right pattern and tint. A very good effect is secured too by the insertion, in the openings between the rooms, of monumental doorways, as a rule antique, and in each case belonging to the style and school to which the works in the room belong. This is also a feature of Mrs. Gardner's museum in Boston, and well illustrates the advance from the old idea of a museum as only a storehouse.

**TOURISTS
INCITE
"IMPROVE-
MENT"**

From the foothills of the Rocky Mountains to the Pacific coast—and even thousands of miles beyond, for the new spirit has appeared in Hawaii and Manila—there is in full swing an enthusiastic move for town improvement; not alone for tidying up, but for beautifying and for making the most of the natural opportunities to enhance a community's attractiveness. But the interesting thing about this movement, considering it from the edge of the prairie westward until West is East, is that it finds its most powerful motive in catering to the tourist business. That shows, incidentally, what travelers in our own land we are becoming, and that the trail of the tourist is a vein of gold. But the main point of the phenomenon is its conclusive evidence that, as the champions of better towns and cities have long been claiming, civic art—using the term in the broad sense—pays. A curious expression of the new spirit is to be found in a trip taken a few months ago by the president and directors of the Merchants' Association of San Francisco to Paso Robles, in the middle of California. As is well known, the Merchants' Association of San Francisco is one of the most vigorous and efficient all around "improvement" organizations in the country, and this trip was taken "to carry the gospel of improvement" to the brethren of a weaker organization. At the inevitable banquet, the keynote of the addresses was that the town "should reach out for the tourist business that was flowing by

its doors," and that the way to do this was to hustle for civic beauty. Advertising is well enough, said one speaker, but the best method is to send visitors away so pleased that they will do the advertising. The president of the local improvement club, replying, said it was fully realized that "the modern tourist expects a great deal," and the club, though hampered by lack of funds, had spent \$6,000 in a single year, and was fully resolved to do much more and better." This should be in the East something else than amusing. It is interesting and suggestive. Such improvements, to be effective, usually have to begin, by the way, with a fine hotel and its agreeable setting.

A
DWELLING
OF
CONCRETE

It is not too much to say that there has just been completed the most remarkable dwelling in central New York, and probably its most indestructible building. This is the mansion of John H. Osborne, in Auburn—Gordon A. Wright, of Syracuse, the architect. The house is of reinforced concrete throughout, and could not be burned up, nor probably blown up by other than a very exceptional charge. Mr. Osborne, who is one of the oldest residents of the city and whose name is identified with its most prominent industry, has had the courage—his home having twice been ravaged by fire—thus to defy time and calamity in his building, though affliction has left him widowed and childless. The house stands on South Street, the most fashionable residential street of Auburn, in spacious grounds, and directly on the site of the mansion destroyed by fire two years ago. The structure is of an Elizabethan type, with battlemented walls, only the encircling "plazza"—a concrete platform, with a double roof of glass and metal borne on brackets—relieving its fortress aspect. The walls from top to bottom are 20 inches thick, this including, however, above the foundation a four-inch air space. These upper walls consist of four inches of Canandaigua pressed brick on the exterior, then eight inches of building blocks, then the four-inch air space—heated in winter by a line of steam pipe—and a four-inch interior brick wall. The whole interior structure is supported on ten concrete columns, that rise from cellar to roof, supporting the floor platforms. The house was completed without partitions, the division into rooms having been made after all the floors were laid and

the roof was on. Each concrete column has its spiral core of twisted steel, and of the floors not only the main beams and lateral cross beams are of "steel concrete," but the floor areas themselves. In all there are more than fifteen tons of twisted steel in the concrete construction of this private house. The roof, which is flat, is covered with asphalt tiles laid on five inches of asphalt felt, well swapped with asphalt between. To avoid the necessity of driving holes through floors or partitions, two shafts three feet square are provided to carry the steam, water and lighting pipes, and various wires, from cellar to attic. From these go, embedded in the cement of the floors, below the tiles, the pipes of each story. The house is furnished throughout with double windows, which slide in summer into pockets in the four-inch air shaft of the walls. The interior partitions are of plaster board set in grooves of channel steel, and the decorations are put directly upon the plaster board. The floors have encaustic tiles above the concrete, except in the kitchen where cork carpet is used. Bordering the tiles are bases of white, or Sienna, or black and gold marble. No wooden lath are used anywhere, the ceilings having been put on wire netting, and the only combustible materials used are the window and door frames and the wainscoting of the dining room and lower floor. On that floor the wood is mahogany. The brick of the exterior walls is relieved by sills and caps and ornamental beltings of "made" stone, the whole house forming an enduring mile post in the modern use of concrete.

THE
ARCHITECTURAL
LEAGUE OF
AMERICA

The seventh annual convention of the Architectural League of America will be held in New York on Jan. 31st, 1906, and it promises to be a most successful and interesting event. The Architectural League differs from the American Institute of Architects in that it is less distinctively merely a professional organization. Its membership includes not only the architectural clubs of the most important cities in the Union, but also the National Sculpture Society and the National Society of Mural Painters. It stands, consequently, for architecture in its relation to the allied arts, and it appeals to people who are interested in good architecture from any point of view. The membership of the several subsidiary associations includes many people who, while not being practicing architects, are

playing an important part in the national movement in the direction of higher architectural standards; and these people contribute largely to the body of approving and energetic public opinion, which is essential to the architectural development of the United States. It follows that the work of the League is no less important than the work of the Institute, and that the two organizations are traveling to much the same goal by different roads.

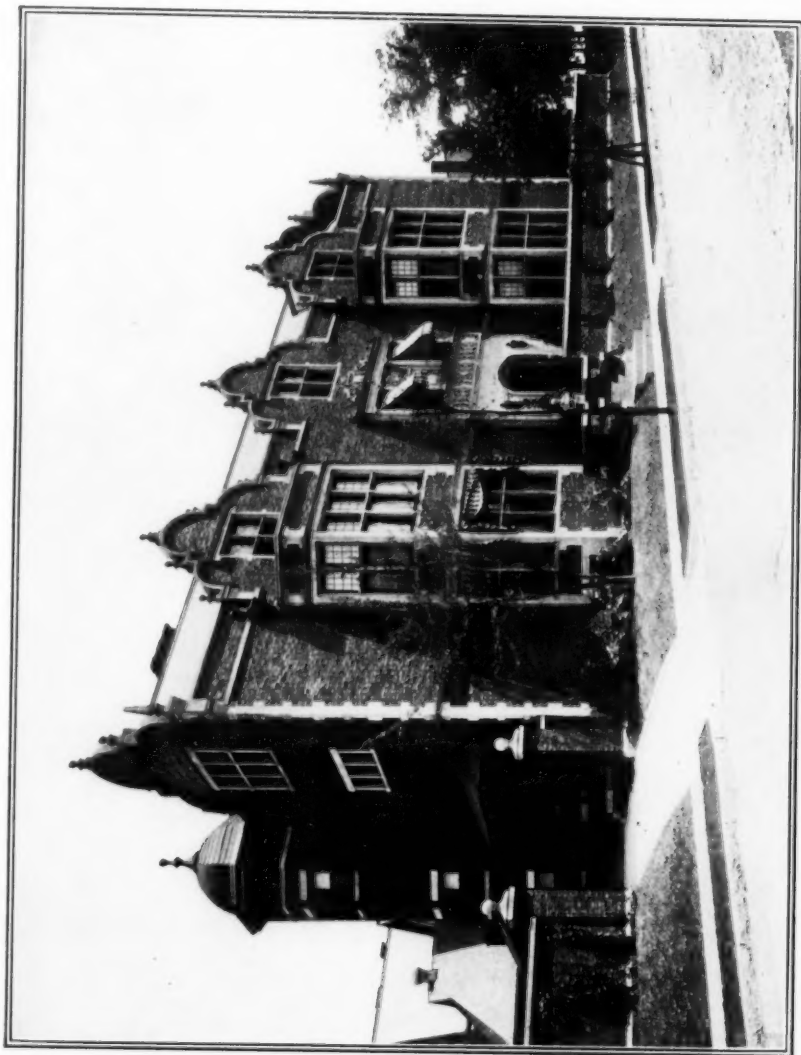
The convention will be called to order at ten o'clock on Wednesday, Jan. 31st, at the building of the Fine Arts Society, No. 215 West 57th Street. The morning will be devoted to routine business, after which a luncheon and entertainment will be given to the delegates by the National Sculpture Society. At the luncheon informal talks will be given by several different authorities, and it will be followed by excursions to different parts of the city, in which sculpture may be seen in its proper architectural setting. On Thursday, February 1st, after the usual business session in the morning, the National Society of Mural Painters will entertain the delegates at luncheon, and in the evening Prof. A. D. F. Hamlin will deliver an address upon the relation of sculpture and painting to architecture from an historical standpoint. On Friday there will be another business session, and the convention will be closed by a dinner in the evening to celebrate the beginning of the annual exhibition of the Architectural League of New York. It will be seen that this programme emphasizes the fact that the League stands particularly for the relation of architecture to the allied arts. The headquarters of the delegates will be at the Hotel Astor, Broadway and 44th Street, and the Hotel Spalding, No. 127 West 43d Street.

The Architectural League of America, whose membership has recently been increased by the addition of the Architectural Club of San Francisco, has accomplished a great deal of useful work during the year, and it looks forward to becoming still more useful hereafter. It has received from the President and Fellows of Harvard University three scholarships in architecture, the fruits of which will be awarded to members of the League. Two of these scholarships are awarded as the result of a competition in design, and the third is bestowed upon the member of the League passing the highest regular entrance examination under the conditions set forth in the catalogue of Harvard University. The competition for these scholarships was held early in September,

and the winners thereof are now in attendance at the University. The competition for the scholarships for next year will be held late in February or early in March, and the awarding of the third scholarship will be made upon the regular entrance examinations, to take place, as stipulated in the catalogue, in June and September. It is expected that a large number will avail themselves of this opportunity of securing an education and of deriving for themselves the splendid benefits which will be derived from an opportunity of this kind. The Architectural League will hold a competition for the foreign traveling scholarship in architecture in February, and the funds for this enterprise for the coming year have already been secured and will soon be available for use.

The standing committees of the League are the Current Club Work Committee, aiming to study the question of club management, and give advice and any suggestions to various clubs which will prove valuable in their work; the Educational Committee, which is making a serious study of the educational systems in vogue in the various schools, with the idea of obtaining from this data suggestions which will lead to still greater improvements in our facilities for architectural training; the Committee on Co-operation with the American Institute of Architects, whose mission is obvious from its name; the Committee on Publicity and Promotion, whose work is also obvious.

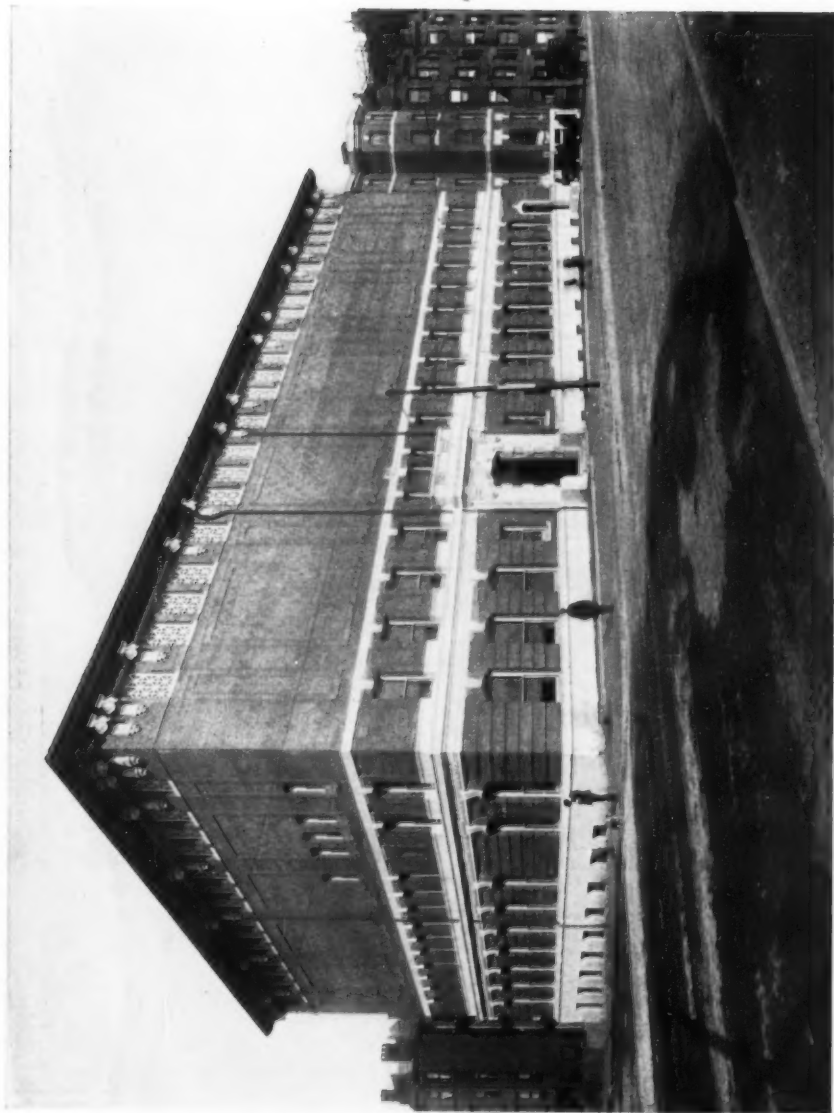
The Architectural League is contemplating an extension of its functions by the publication of a regular annual volume, which will epitomize the work of its members during that period. This book will contain not only carefully selected plates from all the various club catalogues of the United States, but also a number of the best papers which have been read at the convention or at the meetings of the different clubs. It is expected that such a book will become a necessary adjunct to every architect's library, and that, with the money derived from its sale and from the advertisements, a foreign traveling scholarship can be maintained. The project for the publication of such a volume will be an important item in the business of the coming convention, which will also discuss the regular holding of exhibitions in conjunction with the annual meetings, the securing of a better understanding among the various architectural clubs in the country, and active participation in the various plans for municipal improvement, which are claiming attention in the different American cities.



Milwaukee, Wis

THE BLACK HOUSE.

A. C. Eschweiler, Architect.



TENNIS AND RACQUET CLUB.

Boston, Mass.

Parker & Thomas, Architects.



NAUGATUCK HIGH SCHOOL.

Two Notable Buildings

In central Connecticut there are two notable buildings designed by the same architects, erected by one firm of builders, and with the capital of one man behind them. The chief interest attached to these buildings lies in the marked contrast in their respective modes of construction, the contrast between the commercial and monumental. A builder rarely has more than one chance in his career to erect a truly monumental structure, where the desideratum is permanence and not rapidity of construction at the lowest cost. This opportunity has been given to the Tidewater Building Co., of New York City, and that they have made the most of it is attested by all who have seen the Naugatuck High School, with possibly one exception, the most beautiful and completely equipped school building in the country. Its erection was made possible by the generosity

of Mr. J. H. Whittemore, of Naugatuck, Conn., while Messrs. McKim, Mead & White, the eminent architects, are responsible for its design.

The school building is situated on the side of a hill overlooking the town park, from which it is approached by flights of granite steps, and a serpentine driveway. So steep is the incline that the first three stories of the building may be entered directly from the ground. Classic is the style used, and a treatment more appropriate to the commanding position of the school could not have been conceived. The first story is in granite, while brick and limestone are used for the upper stories.

The educational equipment includes the usual recitation and assembly rooms, auditorium, chemical and physical laboratories and lecture rooms, manual training shop supplied with individual benches and

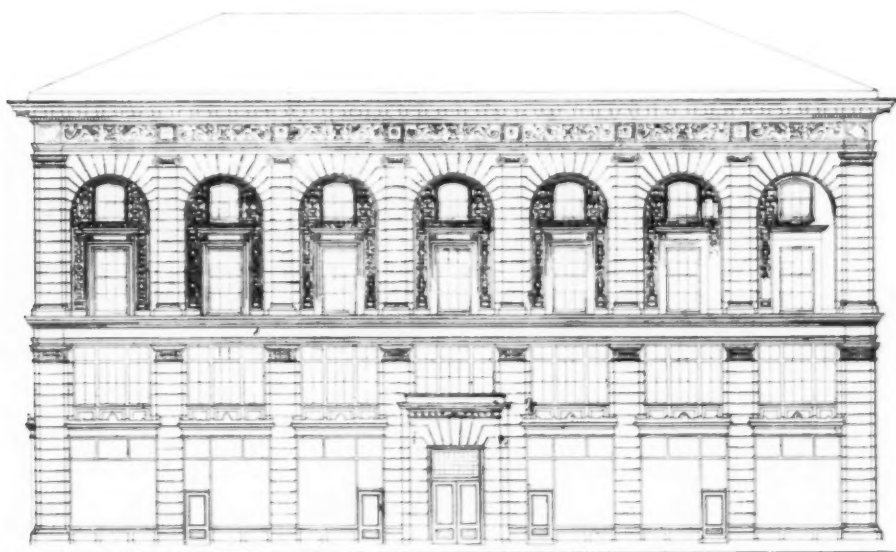
lathes, kitchen for cooking classes, a gymnasium with the most modern apparatus, and a running track. In addition there are several drawing and reception rooms for the teachers and a room specially equipped with typewriters for a commercial class. Constantly pure air and a uniformity of temperature are insured by automatic heat regulation and ventilation, and perfect cleanliness is maintained by a vacuum cleaning system, available in any part of the building.

The interior finish and furnishing is carried out in the same complete way, making this a most conspicuous example of what may be done to give a public school the greatest utility and comfort.

The other building referred to, and known as "The Buckingham," is located at Waterbury, and will be ready for occupancy about May 1st next, though

work was not commenced until last June. This building combines a music hall, with a seating capacity of fourteen hundred, offices and stores. On the roof is a series of light and airy studios. The construction is semi-fireproof, and the exterior is treated in white terra-cotta, mat finish, the window recesses being filled with Roman stucco, which adds a touch of color to an otherwise perfectly white façade.

The Tidewater Building Company has been doing an extensive building business in this section of Connecticut ever since its organization, and its facilities for carrying out any class of construction work and contracting are as fully complete as in the vicinity of New York City, where many fine examples of modern buildings prove their ability in construction work. Their New York address is No. 25 West 26th Street.



THE BUCKINGHAM BUILDING, WATERBURY.

"SWEET'S" "The Book of Catalogues"

A Department Devoted to Items of Interest Regarding
"Sweet's Indexed Catalogue of Building Construction"

ENDORSEMENT

NEARLY three thousand Architects have directly or indirectly approved of the plan, purpose and method of dealing with the "catalogue problem" embodied in "Sweet's Indexed Catalogue of Building Construction." Nothing could demonstrate more decisively the need that exists for a work of the character here presented than the extreme cordiality with which from the very conception of the enterprise practically the entire architectural profession have assisted and encouraged the publishers. The publication here even of excerpts from thousands of commendatory letters (literally thousands) would be merely a tedious exhibition of approval and would add nothing to the practical value of the book. The Publishers, however, cannot refrain from printing the following Endorsement with the names of the distinguished architects who have signed it:

To the Architectural Profession and the Public:

We, the undersigned, while recognizing the utility of the trade catalogue, are convinced that its value at present is materially impaired by its heterogeneous distribution, its diversity in shape and form, and its general unsuitableness of contents and arrangement for the purpose of reference—the value of a catalogue in an architect's office being confined very largely to "reference."

Trade literature to be of service in the specification room (1) should be condensed, (2) should be arranged upon some organic principle, (3) should state facts and give positive information and finally, (4) should be arranged essentially for the purpose of reference.

The publishers of "Sweet's Index" have undertaken to group together all catalogues on this principle so as to supply the architectural profession with an encyclopaedia or dictionary of building materials and building material firms accompanied by an extensive and scientific cross-index, by means of which the architect may refer without difficulty to any information for which he may be seeking. The architectural profession cannot remain indifferent to an enterprise of this scope, character and value. Therefore, without assuming the slightest responsibility for any statement made in the text matter of this work, we are pleased to join with Mr. Nolan in endorsing and commending the PURPOSE, the IDEA, the METHOD, and the PRINCIPLE that underlie "Sweet's Index," as a real solution of the existing "catalogue problem."

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